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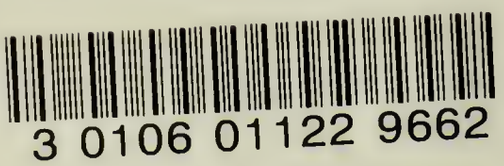


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PREFACE

TO THE THIRD EDITION.

The very favourable reception given by the Public to the former Editions of the Italian Confectioner, demands the Author's warmest acknowledgment; and he has endeavoured, in consequence, to render the impression now offered, more worthy of patronage, by correcting errors, and by various additions, which he trusts will make the Work more acceptable, both to the professional and private reader. With this view, besides the introduction of such novelties as occurred in his own practice, the Author has examined the principal works on the Confectioner's Art, published in Italy, Germany, and France, with the hope of selecting something that might be serviceable to his plan. The result is before the Reader: for himself, the Author can truly affirm, that his object has been to produce a book

that should be useful to his Brethren and the Public. Devoted as he is to the improvement of of his Art, his ambition will be fully gratified, if his labours should be found to contribute to a result so desirable.

123, *Bond-street, Jan.* 1827.

PREFACE

TO THE FIRST EDITION.

The art of the Confectioner, in common with almost every other art, has been greatly improved by the aid of modern chymistry: the events of the French Revolution also, which deprived many ingenious men of their situations in noble families, and compelled them to seek a subsistence by laying before the Public the secrets of Confectionery, have done much towards the perfection of this agreeable art.

The Confectioner is not without books, which pretend to teach the principles of his profession; but these are, in general, more applicable to the *theory* than the *practice* of Confectionery, and most of them are very imperfect; some recent publications being totally silent on matters of the first importance. There is not, indeed, any treatise in the English language, which can be of essential use to the Confectioner. The Author, therefore,

after many years successful practice of his art, ventures to present his ITALIAN CONFECTIONER to the Public, in the full confidence that it will not only supply the defects of former treatises, but will be found to contain every important particular which relates to, or is connected with Confectionery; including a variety of articles entirely new, and describing processes little, if at all, known in England.

The Work is divided into Sections, and treats at large of SUGAR, and the manner of preparing it; of the numerous *Candies*, and BON-BONS, as they are made in France; of the Imitation of Vegetables, Fruits, and other natural objects, in Sugar, and of a great variety of *Drops*, *Prawlings*, &c. &c.; of the best mode of preparing Chocolate and Cocoa; of SYRUPS, MARMALADES, JELLIES, FRUIT, and other PASTES, and of PRESERVED FRUITS, including Directions for Preserving Fruit *without sugar*, according to the method of M. APPERT; with Hints, respecting the Construction of OVENS and STOVES, and a Table of the various degrees of heat adapted to the different articles of Confectionery.

The " Italian Confectioner" will also be found to contain Receipts to make Tablets and Rock Sugar ; the various *Compotes;* the French method of preparing Comfits ; the best manner of making *Creams* and Ices, with some important hints respecting the latter, upon which their excellence entirely depends; how to preserve Fruits in Brandy; to make and arrange *Pieces Montées,* Confectionery Paste, and the mode of producing Picturesque Scenery, with trees, lakes, rocks, &c. ; Lozenges and *Jellies;* Cool Drinks for Balls and Routes; *Cakes, Wafers, Biscuits,* (particularly those of Italy), *rich Cakes, Biscotini, Macaroons,* &c. &c.

The Section on Distillation, includes Distilled Waters, Liqueurs composed of Spirits, and Ratafias of all kinds. That part of the Work which regards the Decoration of the Table, necessarily treats of the articles which compose the various ornaments used for this purpose ; as *Gum Paste,* and the most approved mode of Modelling Flowers, Animals, Figures, &c. ; of *Colours* for Confectionery, with full instructions how to prepare them ; of Varnishing and Gilding; of Moulding, with directions to enable every Confectioner to make his

own moulds; of *Works in Pasteboard, Gold and Silver Papers, Borders,* &c. &c.; and, to complete the whole, and render the Confectioner independent of every other Artist, the manner of ENGRAVING ON STEEL, and on WOOD, is fully explained.

The various arts of Drawing, Modelling, Engraving, Carving, Moulding, and many other pursuits, usually considered foreign to the practice of the Confectioner, have been closely studied by the Author for many years; and the very numerous processes described in his Work, (many of which he invented), have all been employed by him with the most complete success.

The PLATES, it is hoped, will be found useful. Many of the tools and implements described, were invented or improved by the Writer; and he can safely recommend them, from long experience of their utility in his own practice.

In offering his first production to the Public, the Author feels the diffidence natural to a new attempt. His object has been to produce a useful, rather than a large volume; and, wherever the subject admitted it, he has, as much as possible, com-

pressed his materials. In describing the minutiæ of various processes used in his art, (however familiar to himself in practice), he fears he may not always have succeeded in conveying his ideas so clearly as might be desired; but the difficulty of explaining, by words alone, the most trifling manual operation, is so well known to all who have made the experiment, that he solicits, and relies upon the indulgence of the liberal Critic, for any deficiencies that may be found in this department of his Work; and, generally, for any other defects, which he is apprehensive may have occurred, from writing in a language not native to him.

G. A. J.

CONTENTS.

SECT. I. OF SUGAR.

No.		PAGE	No.		PAGE
1.	Of Sugar	1	6.	A Thread	4
2.	To Clarify Loaf Sugar	2	7.	A Pearl	ib.
3.	To Clarify Coarse Brown Sugar, &c.	3	8.	A Blow	ib.
4.	A new Method of Clarifying Sugar	ib.	9.	A Feather	ib.
5.	Degree of Boiling the Sugar	ib.	10.	A Ball	ib.
			11.	A Crack	5
			12.	A Caramel	ib.

SECT. II. OF CANDIES, &c.

13.	Sugar Candy	6	24.	Millefruit Candy	13
14.	Production of Candy	ib.	25.	Harlequin Candy	ib.
15.	Flowers in Candy	7	26.	Holland Candy	14
16.	Fruit in Candy	ib.	27.	Chocolate Candy	ib.
17.	Meteors in Candy	9	28.	Jelly in Candy	15
18.	Grapes in Candy	10	29.	Chips in Candy	ib.
19.	French Ribbon in Candy	ib.	30.	Apple Paste in Candy	ib.
20.	Orange Candy	ib.	31.	Ball Candy	16
21.	North Pole Candy	11	32.	Orange-Flowers in Candy	17
22.	A Nosegay in Candy	ib.	33.	Jujube in Candy	ib.
23.	Liqueur Rings in Candy	12			

SECT. III. OF CARAMEL WORK.

34.	Barley-Sugar	18	43.	Sugar-Tablets, with Elder-Flowers	21
35.	Barley-Sugar Tablets	19	44.	Fruit in Caramel	22
36.	Barley-Sugar Drops	ib.	45.	Chesnuts in Caramel	ib.
37.	Poppy Drops	ib.	46.	Orange Quarters in Caramel	ib.
38.	French Ribbon	20	47.	Quartered Lemons in Caramel	23
39.	Caramel Work	ib.	48.	Chantilly Basket	ib.
40.	Pine-Apple Tablets	21	49.	Almond Caramel Baskets	ib.
41.	Barley-Sugar Tablets	ib.	50.	Nogat	24
42.	Ginger Tablets	ib.			

No.		PAGE
51.	Cake Nogat	24
52.	Of Spinning Sugar	25
53.	Bon-bons	26
54.	Different sorts of Bon-bons	27
55.	Transparent Bon-bons	ib.
56.	Bon-bons prepared with Liqueurs	28
57.	Vegetables and Fruits in Sugar	ib.
58.	Chesnuts with Sugar	29
59.	Natural Fruit	ib.
60.	Light Fruits, and of a Natural Size	30
61.	Artificial Strawberries	31
62.	Small Sausages	32
63.	Imitation of Ham	ib.
64.	Of Liqueur Drops	ib.
65.	To make Liqueur Drops	33
66.	Round Liquor Drops, in one piece	34
67.	Jewel Liqueur Drops	35
68.	Liqueur Rings for Candy	36
69.	A new Sort of Candy	ib.
70.	Liqueur Drops of different Shapes	37
71.	Of Drops	ib.
72.	Orange-Flower Drops	38
73.	Chocolate Drops	38
74.	Coffee Drops	ib.
75.	Barberry Drops	39
76.	Cinnamon Drops	ib.
77.	Clove Drops	ib.
78.	Vanilla Drops	ib.
79.	Angelica Drops	ib.
80.	Orgeat Drops	40
81.	Peppermint Drops	ib.
82.	Lemon Drops	ib.
83.	Vinegar Drops	ib.
84.	Pine-Apple Drops	ib.
85.	Caraway Drops	ib.
86.	Poppy Drops	41
87.	Raspberry Drops	ib.
88.	Drops of two Colours	ib.
89.	Ginger Drops	ib.
90.	Catechu Drops	ib.
91.	Prawlings	ib.
92.	White Prawlings	42
93.	Almond Prawlings in Red	ib.
94.	Natural Almond Prawlings	ib.
95.	White Almond Prawlings	43
96.	Pistachio Prawlings	ib.
97.	Nut Prawlings	ib.
98.	Orange-Flower Prawlings	ib.
99.	Rose Harlequin Pistachios	44

SECT. IV. CHOCOLATE.

100.	Chocolate Harlequin Pistachios	45
101.	Cocoa Nuts	ib.
102.	Chocolate	46
103.	Chocolate Drops, with Nonpareils	47
104.	Chocolate Drops in Moulds	47
105.	Vanilla Chocolate Drops	48
106.	Cocoa Nuts in Sugar	ib.
107.	Catechu Seeds	ib.
108.	Flavoured Catechu	49

SECT. V. OF SYRUPS.

No.		PAGE	No.		PAGE
109.	Of Syrups	50	118.	Capillaire Syrup	53
110.	Orgeat Syrup	ib.	119.	Lemon Syrup	ib.
111.	Raspberry Syrup	51	120.	Coffee Syrup	54
112.	Currant Syrup	ib.	121.	Wormwood Syrup	ib.
113.	Morello-Cherry Syrup	52	122.	Marsh-Mallow Syrup	ib.
114.	Mulberry Syrup	ib.	123.	Syrup of Pinks	ib.
115.	Barberry Syrup	ib.	124.	Violet Syrup	55
116.	Strawberry Syrup	ib.	125.	A necessary Observation upon all Syrups	ib.
117.	Raspberry-Vinegar Syrup	ib.			

SECT. VI. OF MARMALADES.

126.	Of Marmalades	57	132.	Pear Marmalade	59
127.	Green Apricot Marmalade	ib.	133.	Orange Marmalade	60
128.	Ripe Apricot Marmalade	58	134.	Peach Marmalade	ib.
129.	Cherry Marmalade	ib.	135.	Barberry Marmalade	61
130.	Raspberry Marmalade	59	136.	Black-Currant Marmalade	ib.
131.	Plum Marmalade	ib.	137.	Pine-Apple Marmalade	ib.

SECT. VII. OF JELLIES.

138.	Of Jellies	62	142.	Black Currant Jelly	63
139.	Currant Jelly	ib.	143.	Apple Jelly	ib.
140.	Cherry Jelly	ib.	144.	Quince Jelly	ib.
141.	Raspberry Jelly	63	145.	Barberry Jelly	ib.

SECT. VIII. OF FRUIT AND OTHER PASTES.

146.	Of Fruit Pastes	64	155.	Orange Paste	67
147.	Apple Paste	ib.	156.	Lemon Paste	ib.
148.	Quince Paste	65	157.	Black-Currant Paste, or Drops	68
149.	Currant Paste	ib.	158.	Marsh-Mallow Paste	ib.
150.	Cherry Paste	ib.	159.	Liquorice Paste	69
151.	Apricot Paste	66	160.	Jujube Paste	ib.
152.	Plum Paste	ib.	161.	Orgeat Paste	70
153.	Peach Paste	ib.			
154.	Raspberry Paste	67			

SECT. IX. OF PRESERVED FRUITS.

No.		PAGE	No.		PAGE
162.	Of Preserved Fruits	71	180.	Figs, wet	80
163	Wet Cherries	ib.	181.	Quinces, wet	ib.
164.	Dried Cherries	72	182.	Oranges cut in Figures	81
165.	Whole Cherries	ib.	183.	Whole Orange Peels	ib.
166.	Dried Cherries in Bunches	73	184.	Lemons cut in Figures	ib.
167.	Green Apricots, wet	ib.	185.	Cedraty	82
168.	Green Apricots, pared, wet	74	186.	Lemon Chips	ib.
169.	Ripe Apricots, wet	ib.	187.	Orange Chips	ib.
170.	Ripe Apricots, pared, wet	75	188.	Angelica	ib.
171.	Apricots filled with other Fruits	ib.	189.	Chesnuts	83
172.	Apricots preserved, without fire	ib.	190.	Green Hops, wet	84
173.	Raspberries, wet	76	191.	Whole Pine Apple	ib.
174.	Dry Raspberries	ib.	192.	Pine-Apple Chips	85
175.	Walnuts, wet	ib.	193.	Green Gooseberries	ib.
176.	Green Gages, wet	77	194.	Cucumbers, or Gerkins	ib.
177.	Mirabelle Plums, wet	78	195.	Damsons, wet	ib.
178.	Pears, wet	ib.	196.	Mogul Plums	86
179.	Peaches, wet	79	197.	Currants in Bunches	ib.
			198.	On Candying Fruit	87
			199.	Clear Cakes	ib.

SECT. X. THE STOVE, AND DEGREE OF HEAT.

200.	The Stove	89	201.	Degree of Heat	90

SECT. XI. OF TABLETS, AND ROCK SUGAR.

202.	Conserve Tablets	91	208.	Chocolate Tablets	93
203.	Orange-Flower Tablets	ib.	209.	Rock Sugar	ib.
204.	Fruit Tablets	92	210.	Mushroom in Rock Sugar	94
205.	Flour and Essence Tablets	ib.	211.	Vases in Rock Sugar	ib.
206.	Pistachio Tablets	ib.	212.	Eggs in Rock Sugar	95
207.	Almond Tablets	ib.	213.	Eggs in Grained Sugar	ib.

SECT. XII. OF COMPOTES.

214.	Compotes	96	216.	Green Almond Compote	97
215.	Green Apricot Compote	ib.	217.	Green Gooseberry Compote	ib.

No.		PAGE
218.	Cherry Compote	97
219.	Raspberry Compote	ib.
220.	Currant Compote	9
221.	Ripe Apricot Compote	ib.
222.	Whole Apricot Compote	ib.
223.	Plum Compote	ib.
224.	Peach Compote	99
225.	Pear Compote	ib.
226.	Broiled Pear Compote	ib.
227.	Pear Compote, with Wine	ib.
228.	Apple Compote	100
229.	Apple Compote in Jelly	100
230.	Stuffed Apple Compote	ib.
231.	Quince Compote	ib.
232.	Nut Compote	101
233.	Barberry Compote	ib
234.	Chesnut Compote	ib.
235.	Strawberry Compote	ib.
236.	Elder-Flower Compote	ib.
237.	Compote of Orange Peel	102
238.	Orange Compote	ib.
239.	Masked Compotes	ib.

SECT. XIII. OF COMFITS.

240.	Of Comfits	103
241.	Almond Comfits	104
242.	Comfits in Liqueurs	105
243.	Almonds with Vanilla	106
244.	Almond Comfits of various Flavours	ib.
245.	Rose Almonds	ib.
246.	Cinnamon Almonds	ib.
247.	Egg Comfits	107
248.	Nut Comfits	ib.
249.	Pistachio Comfits	ib.
250.	Cinnamon Comfits	108
251.	Angelica Comfits	109
252.	Lemon Comfits	ib.
253.	Celery Comfits	110
254.	Cherry Comfits	ib.
255.	Barberry Comfits	111
256.	Caraway Comfits	ib.
257.	Comfits in Gum Paste	ib.
258.	Nonpareils	ib.
259.	To Colour Nonpareils	112

SECT. XIV. OF FRUIT PRESERVED WITHOUT SUGAR.

260.	Fruit Preserved without Sugar	113
261.	Bottled Apricots	ib.
262.	Pulped Apricots	114
263.	Currant Juice	ib.
	Currant Juice, another way	ib.
264.	Juice of various Fruits	115
265.	Of Preserved Fruits in general	ib.
266.	Composition for covering the Corks of the Bottles	ib.

SECT. XV. OF CREAMS.

267.	Of Creams	116
268.	Whipt Cream	ib.
269.	Chocolate Whipt Cream	117
270.	Coffee Whipt Cream	ib.

No.		PAGE
271.	Vanilla Whipt Cream	117
272.	Orange and Lemon Whipt Cream	ib.
273.	Strawberry Whipt Cream	117
274.	Rose Whipt Cream	118

SECT. XVI. OF ICES.

275.	Of Ices	119
276.	Custard for Ices	120
277.	Chocolate Ice Cream	121
278.	White Coffee Ice Cream	ib.
279.	Tea Ice Cream	ib.
280.	Vanilla Ice Cream	122
281.	Cinnamon Ice Cream	ib.
282.	Pistachio Ice Cream	ib.
283.	Chesnut Ice Cream	ib.
284.	Spanish-Nut Ice Cream	123
285.	Orgeat Ice Cream	ib.
286.	Plain Ice Cream	ib.
287.	Brown-Bread Ice Cream	ib.
288.	Maraschino Ice Cream	ib.
289.	Noyau Ice Cream	124
290.	Orange-Flower Ice Cream	ib.
291.	Strawberry Ice Cream	ib.
292.	Raspberry Ice Cream	ib.
293.	Currant Ice Cream	ib.
294.	Pine-Apple Ice Cream	ib.
295.	Strawberry Water Ice	125
296.	Raspberry Water Ice	ib.
297.	Currant Water Ice	125
298.	Cherry Water Ice	ib.
299.	Apricot Water Ice	ib.
300.	Peach Water Ice	126
301.	Apple Water Ice	ib.
302.	Pear Water Ice	ib.
303.	Barberry Water Ice	ib.
304.	Lemon Water Ice	127
305.	Maraschino Water Ice	ib.
306.	Cedraty Water Ice	ib.
307.	Ginger Water Ice	ib.
308.	Orange Water Ice	ib.
309.	Champagne Water Ice	ib.
310.	Punch Water Ice	128
311.	Bomba Ice	ib.
312.	Pine-Apple Water Ice	ib.
313.	Grape Water Ice	129
314.	Ices in Fruit Shapes	ib.
315.	Observations on Winter Ices	130
316.	Ice Well	ib.

SECT. XVII. OF FRUITS IN BRANDY.

317.	Fruit in Brandy	133
318.	Peaches in Brandy	134
319.	Apricots in Brandy	ib.
320.	Green Gages in Brandy	134
321.	Cherries in Brandy	135

SECT. XVIII. OF CLEAR JELLIES, AND PIECES MONTÉES.

322.	Clear Jellies, and Pieces Montées	136
323.	Clear Jelly	137
324.	To Clarify Isinglass	137
325.	Venus's Clear Jelly	ib.
326.	Orange-Flower Jelly	138

No.		PAGE
327.	Strawberry Jelly	138
328.	Currant Jelly	ib.
329.	Cherry Jelly	139
330.	Orange Jelly	ib.
331.	Grape Jelly	140
332.	Pine-Apple Jelly	ib.
333.	Apricot Jelly	ib.
334.	Barberry Jelly	ib.
335.	Vanilla Jelly	ib.
336.	Lemon Jelly	141
337.	Coffee Jelly	ib.
338.	Tea Jelly	141
339.	Arrack, or Rum Jelly	ib.
340.	Liqueur Jelly	ib.
341.	Whisked Jellies	142
342.	Macedoine Jelly	ib.
343.	Blanc Manger, or Orgeat Jelly	ib.
344.	Piece Montées, Baskets, Vases, Pavilions, and other Articles, as Ornaments in Spun Sugar	143

SECT. XIX. OF CONFECTIONERY PASTE, &c.

345.	Pate d'Office, or Confectionery Paste	145
346.	Confectionery Paste in Colours	ib.
347.	Coloured Sugars	146
348.	Of Colouring Almonds	147
349.	Almond Paste	ib.
350.	Rock Piece Montée in a Lake	148
351.	Royal Icing	149
352.	Of Grass, and Small Trees, or Bushes	ib.
353.	Marble Biscuits	150
354.	Green Biscuits	151

SECT. XX. OF LOZENGES AND WAFERS.

355.	Rose Lozenges	152
356.	Cinnamon Lozenges	ib.
357.	Orange-Flower Lozenges	153
358.	Tablets of Marsh-Mallow	ib.
359.	Lozenges in general	153
360.	Wafers	ib.
361.	Neapolitan Wafers	154
362.	Flemish Wafers	155

SECT. XXI. OF COOL DRINKS FOR BALLS, ROUTES, &c.

363.	Currant, Cherry, Strawberry, and Raspberry Waters	156
364.	Orgeat Water	156
365.	Lemonade	ib.
366.	Orangeade	157

SECT. XXII. THE OVEN.

367.	Of Ovens	158
368.	Rich Plum Cake	ib.
369.	Patience Biscuits	159
370.	Queen Cakes, or Drops	ib.
371.	Champagne Biscuits	160
372.	Savoy Biscuits	ib.
373.	Sponge Biscuits	161
374.	Biscuits in Cases	162

No.		PAGE
375.	Italian Cakes	162
376.	Almond Hearts	163
377.	Orange Hearts	164
378.	Biscuits of different Tastes	ib.
379.	Lemon Cakes	165
380.	Brown-Bread Biscuits	166
381.	Spanish Bread	ib.
382.	Geneva Biscuits	167
383.	Chesterfield Biscuits	ib.
384.	Nut Biscuits	168
385.	Savoy Cake	ib.
386.	Almond Cakes	ib.
387.	General Observations on Biscuits	169
388.	Fine Spongati Italian Cake	ib.
389.	Another sort of Spongati, or Italian Christmas Cake	170
390.	Rice Cake with Butter	171
391.	Rice Cake without Butter	ib.
392.	Fine Rusks	172
393.	Almond Biscuits	ib.
394.	Pistachio Biscuits	173
395.	Aniseed Biscuit, Wolves' Teeth	ib.
396.	Chesnut Biscuits	ib.
397.	German Biscuits	ib.
398.	Cream Biscuits	174
399.	Another Cream Biscuit	ib.
400.	Coffee Biscuits	ib.
401.	Chocolate Biscuits	175
402.	Biscotini Pistachios	ib.
403.	Biscotini Almonds	ib.
404.	Mustacioli Biscuits	176
405.	Firenze Biscuits	ib.
406.	Gimblettes	177
407.	Apple Biscuits	ib.
408.	Bitter Macaroons	178
409.	French Macaroons	179
410.	Light Macaroons	ib.
411.	English Macaroons	180
412.	Chocolate Macaroons	ib.
413.	Spice Macaroons	181
414.	Fasting Macaroons	ib.
415.	Ratafia Biscuits	ib.
416.	Almond Wafers	182
417.	Fancy Biscuits	183
418.	Fancy Biscuits, pushed with a Syringe	ib.
419.	Mould Fancy Biscuits	184
420.	Walnut Biscuits	185
421.	Walnut Biscuits	ib.
422.	Moss Biscuits	186
423.	Italian Wafers	ib.
424.	Almond Faggots	ib.
425.	Zephyr Biscuits	187
426.	Ginger-Bread Nuts	ib.
427.	Flat Ginger-Bread Nuts	188
428.	Ginger Cakes, with Butter	ib.
429.	Ginger Cakes, without Butter	189
430.	Shrewsbury Cakes	ib.
431.	Portugal Cakes	190
432.	Cocoa Biscuits	ib.
433.	Cinnamon Stick Biscuits	191
434.	Cinnamon Blow Biscuits	ib.
435.	Little Blow Biscuits	ib.
436.	Wafer Biscuits	192
437.	Dry Meringues	193
438.	Italian Meringues	194
439.	White Meringues	ib.
440.	Light Meringues	195
441.	Meteors	ib.
442.	Water Cakes	196

SECT. XXIV.—OF DISTILLATION—OF SPIRITS, LIQUEURS, RATAFIAS, &c. &c.

No.		PAGE
443.	Of Distillation	197
444.	Rose-Water	199
445.	Orange-Flower Water	ib.
446.	Distilled Waters of all Kinds	200
447.	Of Spirits for Liqueurs	ib.
448.	Spirit of Violets	ib.
449.	Maraschino	201
450.	Cordial Spirit of Vanilla	ib.
451.	Spirit of Barbadoes Cream	ib.
452.	Spirit of Angelica	202
453.	Spirit of Orange	ib.
454.	Aniseed Spirit	ib.
455.	Spirit of Cinnamon	ib.
456.	Spirit of Cedratys	ib.
457.	Spirit of Pinks	203
458.	Spirit of Escubac	ib.
459.	Spirit of Venus	ib.
460.	Spirit of Coffee	ib.
461.	Spirit of Tea	204
462.	Spirit of Almonds	ib.
463.	Spirit of Cuirasseau	ib.
464.	Spirit of Pericot	ib.
465.	Kirchewasser, or Spirit of Cherries	205
466.	Bourdeaux Aniseed	205
467.	Spirit of Cloves	ib.
468.	General Observations on Spirits	ib.
469.	Liqueur made with Spirits	206
470.	Of Colouring Liqueurs	207
471.	Ratafias	ib.
472.	Ratafias of Cherries	ib.
473.	Another Ratafia of Cherries	208
474.	Ratafia from four Fruits	ib.
475.	Ratafia of Black Currants	ib.
476.	Badiane	209
477.	Ratafia of Orange	ib.
478.	Ratafia of Raspberries	ib.
479.	Ratafia of Currants	ib.
480.	Ratafia of Mulberries	210
481.	Vespitro	ib.
482.	Ratafia of Orange-Flowers	ib.
483.	Yellow Escubac	ib.
484.	Ratafia of Green Walnut Shells	211
485.	Angelica Ratafia	ib.
486.	Ratafia of Red Pinks	ib.

SECT. XXV. OF GUM AND OTHER PASTES.

487.	Of Gum Paste	212
488.	Fine Gum Paste	213
489.	Common Gum Paste	214
490.	Rice Gum Paste	ib.
491.	Plaster Gum Paste	ib.
492.	Drying Oil Paste	215
493.	Alabaster Paste, which will resist Damp, and all sorts of Insects	ib.

SECT. XXVI. OF MODELLING FLOWERS, ANIMALS, FIGURES, &c.

494.	On Modelling Flowers in fine Gum Paste	217
495.	Pinks	217
496.	Jasmine	218

No.		PAGE
497.	Fruit in Gum Paste	219
498.	Horns in Gum Paste	ib.
499.	Shells in Gum Paste	220
500.	Pastilles, Mille-Fleurs	ib.
501.	Jewel Fruit in Gum Paste	ib.
502.	Small Animals in fine Paste	221
503.	Animals in Common Paste	ib.
504.	Figures in Moulds	222
505.	To push in the Mould	ib.
506.	Of Fixing Borders	223
507.	Of Modelling in Gum Paste	ib.
508.	To reduce a large Figure by a Scale of Squares	ib.
509.	On Modelling Figures in Gum Paste	224
510.	On Modelling Animals in Gum Paste	ib.
511.	Birds in Gum Paste	225

SECT. XXVII. OF COLOURS FOR CONFECTIONERY.

512.	Of Colours for Confectionery	226
513.	To choose Cochineal	ib.
514.	Of preparing Cochineal	ib.
515.	Carmine	227
516.	Vegetable Carmine	228
517.	Gambooge	229
518.	Saffron	ib.
519.	Sap Green	229
520.	Spinach Green	230
521.	Ivory Black	ib.
522.	Prussian Blue	ib.
523.	Vermillion and Cinnabar	ib.
524.	Bol Ammoniac	ib.
525.	Of Using Colours	231
256.	Colours good to eat	ib.

SECT. XXVIII. OF VARNISHING AND GILDING.

527.	Varnish for Gum Paste	233
528.	Of Gilding Gum Paste	ib.
529.	Burnished Gilding	234
530.	Oil Gilding	234
531.	Method of preparing Linseed Oil for Size	235

SECT. XXIX. OF MOULD MAKING, MOULDING, AND MODELLING IN WAX.

532.	Of Mould Making	236
533.	Stucco Moulds	237
534.	Sulphur Moulds	ib.
535.	Leaden Moulds	238
536.	Plaster Moulds	239
537.	Modelling in Wax	240
538.	Another Modelling in Wax, Flesh Coloured	ib.

SECT. XXX. OF DECORATION, OF WORKS IN PASTEBOARD, GOLD AND SILVER PAPER-FOIL, &c. &c.

No.		PAGE
539.	Of Decoration	241
540.	To make Pasteboard	242
541.	Paste to make Pasteboard	243
542.	Paste for joining Pasteboard	ib.
543.	Silver Paper	ib.
544.	Gold Paper	244
545.	Plate, or Size, for Burnished Paper	245
546.	Columns in Wood, gilt	246
547.	Gilding in Oil	ib.
548.	Borders in Gold and Silver Paper	247
549.	English Borders	ib.
550.	Of Foil in Copper and Pewter	248
551.	Of the Construction of an Assiette Montée	249
552.	Works in Pasteboard	251
553.	Paste made of Pasteboard or Paper	252
554.	Spun Glass	253

SECT. XXXI. ENGRAVING ON IRON AND STEEL.

555. To make Tools for Cutting Borders - - - - 255

SECT. XXXII. ENGRAVING ON WOOD.

556. Engraving on Wood - - - - 256

THE

ITALIAN CONFECTIONER.

SECT. I. OF SUGAR.

No. 1.—*Of Sugar.*

Loaf-sugar should be fine, white, dry, and difficult to break, and present a sparkling appearance when broken. As fine a syrup may be obtained from the common as from the double-refined loaf-sugar, if it be clarified in the same manner as moist sugar. This may be done with less trouble than with the whites of eggs only, if the apparatus be used which is described in *Plate* I. *Fig.* 1. This consists of a boiler, with a cock at the bottom, which serves to convey the syrup into the strainer, or woollen bag, and thence into the reservoir. After withdrawing the first produce, which is black, and putting it again into the boiler, the syrup which continues to flow after the deposit is formed in the strainer, will be very clear and fine in the reservoir. This done, put boiling water into the boiler, and closing the reservoir, receive the water, which carries with it the particles of sugar attached to the charcoal. This may be used again, or you may evaporate it by ebullition, and return it into the consist-

ence of syrup, to be added to the mass. There is a great variety in the qualities of different sugars; they do not all give the same result when worked: some sugar appears not near the *crack*, if you judge by the boiling only; therefore be careful, for it may burn in an instant, and adopt the means prescribed, (*Caramel*, No. 12), to prevent its graining, as there are twenty ways to *grease* it, but not one to make it *grain* when it is greasy. Sugar will not ferment, nor be fermented, without yeast; being dissolved in four times its weight of water, that is, four pounds of water to one of sugar. When once the fermentation begins, it continues to the end.

No. 2.—*To Clarify Loaf-Sugar.*

Break the sugar you want into a copper pan, which will hold a third more than the required quantity; put about half a pint of water to every pound of sugar, and beat up some whites of eggs with it: one is sufficient for six pounds of sugar; (some confectioners put the yolk and shells with the whites crusted together, but this only adds to the scum): put it on the fire, and when it rises in boiling, throw in a little cold water, which must always be kept at hand in a bason, in case the sugar should rise rapidly and boil over. Let it rise three times without skimming it; the fourth time skim it well, throwing in a little cold water each time, till the white scum ceases to rise; then strain it through a sieve, cloth-strainer, or flannel bag.—(See *Plate* I. *Fig.* 2).—Save the scum for use. When a certain quantity of scum is taken off, it may be clarified; the latter skimming may be reserved, to add to fermented wines.

No. 3.—*To Clarify Coarse Brown Sugar.*

Take as much brown sugar as you wish to clarify, (suppose fifty pounds); put it into a pan that will contain a third more than the required quantity, and pour in about twenty pints of water, first well mixed with five whites of eggs. Take five pounds of small branch charcoal, pound it very fine, mix it in the copper pan while on the fire, and let it boil; it will look as black as ink. If it rises too fast, add cold water; strain it through a bag: at first it will be black, but continue to strain it till quite clear, which will be readily seen by receiving the syrup in a glass. It must be repeatedly put back again, till it comes out as fine as clarified loaf-sugar.

No. 4.—*A New Method of Clarifying Sugar to an extreme Whiteness not to be equalled, fit for Liqueur Drops, Bons Bons, and Objects extremely White.*

Take a loaf of fine white crystallized sugar, suppose ten pounds; break it in pieces, and put it in a pan with two quarts of water, in which beat up one pound of ivory-black, and two whites of eggs whipped up; melt it on a moderate heat, and take care your sugar does not boil; add a little cold water occasionally, to prevent ebullition; when the whole is well melted, pass it through a flannel bag: at first it will run quite thick, but by returning it for a time back into the bag, it will at length become as clear as spring water. This syrup is kept for the most delicate sort of work.

No. 5.—*Degree of Boiling the Sugar.*

Confectioners, in general, have seven essential degrees of boiling sugar, or bases of their art: 1. *Le*

lissé, or thread, large or small;—2. *Le perlé,* or pearl; —3. *Le soufflet,* the blow;—4. *La plume,* the feather; —5. *Le boulet,* the ball, large or small;—6. *Le cassé,* the crack;—and, 7. The *caramel.*

No. 6.—*A Thread.*

Dip the tip of your fore-finger into the syrup, and apply it to your thumb; on parting them, you will find a thread, which will break at a little distance, and remain as a drop on the finger: this is the *small thread:* if the thread be longer, it is the *great thread.*

No. 7.—*A Pearl.*

When you separate your thumb and finger, and the thread reaches, without breaking, from one to the other, it is the *small pearl;* if the finger and thumb be stretched to their utmost extent, and the thread remain unbroken, it is the *large pearl:* this may also be known by the bubbles on the boiling sugar, which are round and raised; but this test is not always sure.

No. 8.—*A Blow,*

May be known, by dipping the skimmer into the sugar, shaking it, and blowing through the holes: if, in doing this, sparks of light or bubbles be seen, we may be sure of the *blow.*

No. 9.—*A Feather.*

The larger and greater quantity of bubbles, when blown through the skimmer, are the *large feather.*

No. 10.—*A Ball.*

Dip your finger into a glass of cold water, then into your sugar, and into the water again; if you make

your sugar into a small ball, it is the *small ball;* when larger, and harder, it is the *great ball.*

No. 11.—*A Crack.*

Dip the same finger into the sugar, and on taking it out, if the sugar that adheres to it, breaks in your finger, with a slight noise, and does not stick to the tooth, it is *a crack.* Boil it again; and if it break on plunging your finger into the water, it is the *great crack:* you must be very attentive, for it passes rapidly to *caramel,* and will burn, if not attended to, in a minute.

No. 12.—*A Caramel.*

It breaks, as just observed, making a noise, like glass. When the sugar is at the *crack,* add to it five or six drops of lemon-juice, to prevent its graining. When boiled, take it from the fire, and put the bottom of the pan into cold water, to prevent its burning. The production of caramel is attended with some difficulty, and great attention is necessary. As we can see in a moment the colour of caramel we wish to obtain, we must use the lemon-juice cautiously, as too large a quantity would spoil the sugar. If no lemon-juice be at hand, a few drops of vinegar, honey, or butter—any acid or grease will smooth the sugar, which is naturally disposed to grain. As the sugar has no longer any moisture, it requires a strong fire; but this must be applied to the body of the sugar only; for, if the fire be too fierce, it will burn the sugar to the sides of the pan, which will completely spoil it. The edges of the pan must be kept clean with a small sponge.

SECT. II. OF CANDIES, &c.

No. 13.—*Sugar Candy.*

Candy is crystallized sugar, congealed and dried into small shining particles. To make sugar candy, you must have a copper or tin mould, of a somewhat conical shape, pierced with holes to receive the threads, which must be fastened in.—(See *Plate* I. *Fig.* 3).—The outside must be covered with double paper, pasted on close, to prevent the sugar from running through; and the mould must be perfectly dry. Have a stove heated to a moderate heat, (see No. 201), and when ready, proceed as follows.

No. 14.—*Production of Candy.*

Put into a pan, syrup enough, that is, clarified sugar, (see No. 2), to fill your moulds; place the pan on a brisk fire, till the syrup comes to the *small feather*, (see No. 9); skim it well, take the pan from the fire, and pour into it a small quantity of spirits of wine. If you wish it to sparkle, let it rest till you see a small skin on its surface, which is candy; take it off with a skimmer or slice, and pour it directly into the mould, which you must place in your stove, the heat of which must be kept at the same degree as described in No. 201, for eight days. You must then drain the candy, by making a hole, and slanting the mould on a bason or pan to receive the drainings; let it drain twelve hours, till it is perfectly dry, then loosen the paper, by moistening

it with warm water; put it near the fire, warm it all round, and turn out the candy, by striking it hard on the table. Put the candy on a sieve in the stove, to finish drying it; but you must neither touch nor move the candy while in the stove, and an equal heat must be kept up; for without attending to these precautions, there would be a mash, instead of a candied sugar. Spirits of wine serve to take off the grease, and do not affect the candy, as they soon evaporate: the candy may be made of any colour, by grinding the particular colour in spirits of wine, and adding it as the sugar *feathers*.

No. 15.—*Flowers in Candy.*

Candied flowers, no longer in fashion, are thus made: Pull the flowers to pieces, leaf by leaf, either orange, violet, jonquil, roses, carnation, &c.; weigh three pounds of flowers, and then take six pounds of clarified sugar, boiling it to a *blow*, (see No. 8); throw in your flowers, take off your pan from the fire, let it rest a quarter of an hour, that the flowers may lose their moisture; re-place the pan on the fire, and let the sugar boil till it comes to a *blow;* then immediately pour the contents of the pan into a candy mould, fill it with half sugar and half flowers, and put them into the stove, moderately heated, (see No. 201); leave it twenty-four hours, then make a hole in the sugar, drain and finish it, as in No. 14: it may be cut in any shape, according to fancy.

No. 16.—*Fruit in Candy.*

Green apricots, ripe apricots in halves, apricots stuck with green almonds, green gages, mirabelles,

barberries in bunches, cherries, angelica, orange, or any other fruit, being previously preserved in syrup, strained, and passed through warm water, to take off the sugar that adheres to them, which is always greasy, and would prevent them from drying or candying: apple paste, and other pulpy fruit, cinnamon drops, paste of almonds, every dry fruit or paste, may be candied. Examine first the fruit you intend to candy, one by one, and prepare them as above; they must be quite dry; then take a nearly square mould, broader at the top than at the bottom, with wire gratings, (see *Plate* I. *Fig.* 4), and place each article, side by side, on the first grating, nearly at the bottom of the mould, so that one does not touch the other. The first sort being thus arranged, take the second, and placing it on the fruit of the first, cover it in like manner; continue thus to the last, which you must cover with a grating, on which place an iron or leaden weight, to fix the whole, and keep it firm; then place your mould or box in the stove, in a moderate heat, (see No. 201); take and boil a sufficient quantity of clarified sugar, to fill up the remaining vacancy in the mould; take the sugar off as soon as it comes to the *little blow*, (see No. 8); let it cool, take off, with your skimmer, the little candy formed on it in cooling; pour it into the mould, let it candy without touching it, keeping it an equal heat for ten or twelve hours; then strain it, by uncorking the mould, and slanting it towards a bowl placed to receive the waste syrup. If you wish to ascertain the size of the grain of the candy, place in the four corners of the mould a small piece of whisk; when you draw one out, after ten hours, you may judge by the three others, which you withdraw every

hour, of its consistence; let it drain well, and turning it over, let it dry; when it is perfectly dry, turn it over, and striking it on a table prepared with paper to receive it, take out your gratings, and carefully take off the candied fruit, one after another: cinnamon must be steeped in spirits of wine, or brandy, or you will not be able to cut it; besides, it opens the pores of the cinnamon, and facilitates the entrance of the sugar in which it must be first prepared.—See the article, *Cinnamon.*

No. 17.—*Meteors in Candy.*

Make meteors of different colours, (see *Meteors*); put the halves together perfectly dry, and have several moulds made as that represented in *Plate* I. *Fig.* 5. Boil some clarified sugar to the *little blow,* (see No. 8), put about half an inch in depth of sugar in each mould, place over the syrup in your moulds, your meteors, side by side, and let them touch each other; all your moulds being thus filled, put them into a hot stove (see No. 201) for about an hour, or an hour and a half. You will then find your meteors fixed in a crust, made by the sugar; this crust must be rather strong; boil to the *feather* (see No. 9) some of the same clarified sugar; take a small flat ladle, put the syrup in it, and gradually cover the meteors with it, by pouring it over them, as a cook bastes a joint of meat. When the meteors are well covered with sugar, leave them three hours more in the stove; take out the corks of the moulds, and let them drain; when quite dry, turn them out on a table, like the other candies, by striking hard on the pans.

No. 18.—*Grapes in Candy.*

Prepare your moulds, as for the meteors, and fill them more than half full of syrup, boiled to the *small blow*, (see No. 8); take your liqueur drops, or grapes, (see *Liqueur Drops*), by handfuls, well mixed in colours, and put them in the moulds, in heaps, pressed down to the bottom. Your moulds, thus filled, put them in the stove; in an hour's time, cover them with fresh syrup boiled to the *feather*, (see No. 9); three hours afterwards, strain off the syrup as before; when quite dry, turn them out on a table, and separate them with your hand, for they will be in a lump. This candy is very pretty.

No. 19.—*French Ribbon in Candy.*

With this article may be formed ribbons, small wreaths, knots, lyres, and other little ornaments, which you may candy in the same manner as the meteors.—(See the article, *French Ribbon*).

No. 20.—*Orange Candy.*

Choose six large and fine Malta oranges, blanch them like any other fruit, dip them in clean water, cut them into slices cross-ways, neither too thick nor too thin, and put them, as you cut them, into syrup, which must be lukewarm; you must put your syrup on the fire three days running; strain it from the slices, and boil it a few minutes each time: the fourth day boil the syrup to a *blow*, (see No. 8); throw in your slices of orange, cover them, and boil up once; take them out, put them on gratings to dry; and when the surface is dry, take them out, and candy them like the meteor.

To take them from the candy mould, you must wait till they are quite dry and cold, as the slice of fruit being moist within, the candy would easily drop off.

No. 21.—*North Pole Candy.*

Take the yolks of twelve fresh eggs, without any of the whites, beat them up in a small pan or bason with a spoon; pour in three glasses of maraschino, and stir the mixture till it comes to a cream. Have some clarified sugar boiled to a *blow;* take a funnel with a small bore, pour your composition into it, and let it run into the sugar as it boils, till it is all exhausted, turning your hand, that it may run all over the syrup. It will form a kind of yellow thread; take your pan from the fire, and with a fork take out the threads; put them on a grating, in little heaps, about the size of a half crown, and in the form of rocks; dry them for some hours in the stove, after which you candy them like the others, covering and finishing them as above mentioned. They retain their moisture inside, of a beautiful yellow, well tasted, and it is difficult to guess what they are made of. You may add a few pistachios, which, cut very fine, and stuck in, have a pretty effect.

No. 22.—*A Nosegay in Candy.*

Take young melons, about the size of an orange, cut them in slices, about a quarter of an inch thick, and peel them, taking care that the slices be round; avoid the inside, and make a complete circle. Put them into cold water; blanch them like other fruit, and put them again into cold water; when blanched, take them out, and when dried, put them into a pan, and pour over them a sufficient quantity of clarified sugar to cover

them. Your syrup must be light, and lukewarm; put in a few cloves, nutmeg, and cinnamon; and, if you please, a little vinegar, as the melon is extremely insipid. Drain them for five days, and put your syrup daily to boil, and skim it; the sixth day boil your syrup to a *blow,* (see No. 8); put in your slices by sliding them in; let them boil over; take your pan from the fire, and with a fork put them in order on your gratings, taking care to turn them when the surface is dry. Candy them as follows, (they should be as transparent as apple jelly): take your candy moulds, prepared and filled with syrup as for the meteors, and the same degree of boiling; place your slices of melon side by side, and let them touch each other; get some liqueur drops, of different colours, forming roses and other flowers, (you must even use the pencil), small bits of sugar, grains of gum paste, pistachios shred, small threads of angelica, of cinnamon, and vanilla, extremely fine; all these small articles must form little nosegays, by placing them in the centres of each circle of melon, on the prepared syrup. You may have small knots of ribbon (made in a mould, engraved on wood) to form the nosegay, and tie it; thus prepared, put them into the stove, and finish, like the other candies: you will have the prettiest candy possible.

No 23.--*Liqueur Rings in Candy.*

Take your rings, made as directed in the article, No. 68, *(Liqueur Rings),* and candy them like the meteors, being covered and finished in the same manner. This article must be prepared with a pen-knife, with which cut out the candy from the centre, that it may form a ring; or you may make small lozenges,

ovals, stars, &c. It is difficult to make a large quantity without some of the rings being touched by the droppings, which prevents them from shining. The Author has constructed a stove on purpose, with boxes, as for the meteors. (See *Plate* I. *Fig.* 6).—The twelve boxes being placed in the stove, need not be moved till ready to be taken out when dry; the racks on which they are fixed, turn with an almost imperceptible motion; and the syrup drips slowly and equally, without fear of shaking, or other accident.

No. 24.—*Millefruit Candy.*

Make a paste, of gum paste of different (deep) colours, scents, and tastes, and form them into grains, in the shape of oats. When dry, and mixed of all colours, prepare your candy moulds with syrup, of half an inch in depth, and boiled to a *blow*, (see No. 8), as for candies in general; then take your grains by the handful, sprinkle them over the syrup, so as to cover it; put your box in the stove, cover them with syrup, as before mentioned, and finish them in the same manner. This candy may be made with pastilles on a sieve.—See the article, *Pastilles.*

No. 25.—*Harlequin Candy.*

Choose some fine almonds, blanch them by putting them into boiling water, wherein let them remain till you perceive the skins come off freely; and as you blanch them, throw them into a pan containing some fresh water; when finished, drain, and wipe them well in a cloth; cut them in two or three slices lengthways; then put a pound of clarified sugar on the fire to every pound of almonds; reduce it to a feather; at this de-

gree, throw in your almonds, and let the whole boil till your sugar is reduced to a crack; then withdraw quickly your pan from the fire, and with your spattles move them about to prawline them; by this operation the sugar clings round the almonds; then sift them, to take away the sugar which does not adhere; separate them in as many parts as you wish to obtain colours. Take care to colour them lightly, and when dry, candy them in the same way as the millefruit candy: they are used to ornament plates, and are pleasing to the eye and to the taste.

No. 26.—*Holland Candy.*

Holland candy contains something of all sorts; as pieces of angelica, cinnamon, almonds of all colours, held together as in the preceding article.

No. 27.—*Chocolate Candy.*

Boil your syrup to a *feather*, (see No. 9), and pour it into your boxes as usual; let it form a little crust; put in gently the articles previously shaped in chocolate, and push them under with your finger. This chocolate is made in the same manner as for *chocolate drops*, No. 103; you may form rings, hearts, lozenges, long canes, drops, stars, and any other shape which your ingenuity may invent, and the chocolate will take. Cover and finish them as directed in the other candies, except that when drained, and dry, you must take your boxes from the stove, and let them cool, as the chocolate remains in a liquid state for a considerable time.

No. 28.—*Jelly in Candy.*

This is not only pleasing to the eye, but very agreeable to the palate; it has the appearance of being solid, and is, notwithstanding, almost a liquid, melting in the mouth. To make this candy, you must have leaden moulds of rings, ovals, squares, lozenges, halves of apples, pears, melons, raisins, or grapes, infinitely varied. Pour apple jelly, either red or white, (see No. 143), and when it has formed a little crust, take the moulds out of the stove, and the jelly shapes from the moulds; turn them out on a sheet of tin, and let them crust; when you see the surface dry, turn them on a sieve to finish drying, which is a slight crystallization of the dried particles of sugar. You must candy them in the same manner as chocolate and others.

No. 29.—*Chips in Candy.*

They are preserved in the same manner as fruit: as soon as they are drained from the syrup, they must be twisted round the finger to a certain thickness, and when dry, candied.

No. 30.—*Apple-Paste in Candy.*

Lay thin apple-paste on plates of pewter; cut it, when half dry, in little slips, a quarter of an inch over; form it into knots, rings, and fanciful shapes of different colours; dry them in the stove, and candy them. In this manner may be candied all sorts of fruit pastes, almonds, pistachio kernels, and gum pastes.—See the several articles.

No. 31.—*Ball Candy.*

This ball in candy is, without contradiction, a beautiful thing, and capable of puzzling the most skilful confectioner, by the curiosity of its construction; it is absolutely like a ball in crystal, empty in the interior, light and transparent, as if it was really blown in glass. To make this ball, you must have two pieces of wood, the one concave, and the other convex, about the size of half an egg; cut some pieces of paper of a sufficient size to take the form of half a ball; when pressed between these two pieces of wood, you must fold the paper in small folds, so as to be able to take easily the form of half a ball; having a certain quantity made, you must fill them with powdered loaf-sugar; this operation being finished, have several moulds made like that represented in *Plate* I. *Fig.* 5; boil some clarified sugar to the blow, put about an inch in depth of sugar in each mould; place over the syrup in your moulds your half balls, side by side, so as not to touch each other: all your moulds being thus filled, put them in a hot stove for about six hours; afterwards strain off the syrup as before; let them dry, and close up perfectly during seven or eight hours, then turn your mould upside down on the table, and take out all the powdered sugar which served to retain them in the syrup like a vessel; then take a camel's-hair pencil, and with cold water wet the paper in the interior, which will enable you to take off the paper with ease, and the candy fixed round will remain solid and transparent, in half balls; these, when dry, you can smooth, by rubbing them with a fine file or some scouring-paper, so as to

make both parts meet with exactness, and form a ball, which you will fix with a little gum arabic; you can also paint in the interior some small flowers, a motto, or other ornaments, which produces a pleasing effect.

No. 32.—*Orange-Flowers in Candy.*

Take some of the whitest prawlined orange-flowers, and place them on a wire, and then in a candying-box, (see *Plate* I. *Fig.* 4), following the prescribed method, (see *Fruit in Candy*); let them remain in the stove eight hours: take them off the wires, by separating them leaf from leaf: this candy is extremely agreeable.

No. 33.—*Jujube in Candy.*

Take some of the finest and whitest gum arabic, dissolve it in a sufficient quantity of orange-flower water. To every pound of gum, add two ounces of crystallized sugar; reduce it in the *bain marie* to a very thick consistence, similar to jelly, without stirring or moving it, which would hinder it from being transparent; procure a square box of about half an inch in thickness, and fill it with very dry starch powder, and make some small holes in it, of the same size as you wish the pastiles to be; then fill these small holes with your paste, and put it in the stove to dry; when dry, wipe all the starch off perfectly clean, and put them in candy like any other objects.

SECT. III. OF CARAMEL WORK.

No. 34.—*Barley-Sugar.*

Take a quantity of clarified sugar, boil it to a *crack,* (see No. 11), and be very exact and attentive to the boiling, as on this will depend the quality of your barley-sugar. When the sugar is near the *crack,* add to it two or three drops of lemon-juice, to prevent its graining, or a little vinegar or alum dissolved in water; any acid will grease sugar, and prevent it from graining. When it is come to the *crack,* take it off instantly, and dip your pan in cold water, which will prevent it from becoming a *caramel,* or burning; let it stand a little, and then pour it on a marble, which must be previously rubbed with oil. Cut the sugar into small pieces with a pair of scissars, and throw them to your assistant, who must be ready to roll them out like wax. Expedition is requisite, and the pieces must be as nearly as possible of the same size: there are women in Paris, who can roll six in each hand at a time. You may add any essence you choose; citron is the commonest, one drop of which will be sufficient; too much is unpleasant. This preparation is called *barley-sugar,* because originally it was made with a decoction of barley. The method of making it, above described, is the best for confectioners who have occasion for large quantities. A small portion of barley-sugar may be run in sticks, on a marble, by the spout of the pan; and, when it begins to cool, twist it into a shape: it is then called *twisted sugar.*

No. 35.—*Barley-Sugar Tablets.*

These are made as the last, except that, when the sugar is run on the marble, you must let it cool a little. It will be readily seen whether the sugar gives, by touching it with your hand, as it must not adhere to the finger. Take a tin frame, as in *Plate* I. *Fig.* 7; lean on it, and make the lines deep; when cold, it will easily part: take a handful of powder sugar, and sprinkle the whole, to dry it, and prevent it from sticking together; then put it up in white or coloured papers, according to fancy.

No. 36.—*Barley-Sugar Drops,*

Are made in the same manner as the tablets, except that, instead of being poured out at once, they must be *dropped.* Take a funnel, as in *Plate* I. *Fig.* 8; hold it in the left hand, full of sugar; have a small stick in the right hand, and stop the funnel with it; only one drop to be let out at a time. A little practice will enable you to do this quickly and well; the blade of a knife will detach the drops from the marble; strew some powder sugar over them, and twist them up in papers.

No. 37.—*Poppy Drops,*

Are made in the same way as barley-sugar, by adding, a minute before the sugar comes to the *crack,* (see No. 11), a strong decoction of poppies: they may be cut like the barley-sugar tablets, (see No. 35), and then put in small boxes without powdered sugar. The wild poppy is better than that cultivated in our gardens; the flower is of a lively red.

No. 38.—*French Ribbon.*

Take clarified sugar, boil it to a *crack*, (see No. 11); add to it, an instant before it is done, a quantity of white honey about the size of a filbert, or some lemon-juice; put in the essence you mean to use the moment it is at the *crack*, and put the bottom of the pan into cold water, for the reason given in No. 34; let it rest till it ceases boiling, and pour it on an oiled marble. As soon as you can bear the heat, collect the edges quickly into the middle, work and fold it, and handle it till it looks as white as silver, and shines; then divide it into two equal parts; one to remain white, the other coloured with carmine, in powder. Let your assistant work with you till the two portions become quite brilliant; unite them, and form one ball of two colours; flatten this ball in strings between your finger and thumb, and roll it on rollers prepared for the purpose, two or three feet long, and tapering, that the sugar may come off without breaking. You may form this composition into cockades, knots, rings, twists; in short, into any shape you please. The French ribbon may be made of three or four colours, but you must employ as many hands as you can, as it is required to be done quickly: use your colours as dry as possible.—(See *Colours*).

No. 39.—*Caramel Work.*

Caramel is the last degree of heat given to sugar. (See Nos. 11 and 12).—Every article made with sugar boiled to a *crack*, is, in general, called *caramel;* as baskets, vases, temples, fruits, spun sugar, figures, animals, medals, and a thousand other things, cast in

leaden moulds, whether for the table, or put up in papers, as a bon-bon, question and answer, rebus, &c.

No. 40.—*Pine-Apple Tablets.*

Take half of a pine-apple, cut it in slices, pound it in a mortar, and extract the juice through a cloth; boil the quantity of sugar you desire, to a *crack;* but when you perceive the sugar approaching this degree, you will add, gradually, your juice from the pine; the whole being employed, and the sugar reduced to its just degree, pour it on a slab, and finish as for barley-sugar tablets.

No. 41.—*Barley-Sugar Tablets, (Sucre de Pommes).*

Cut half a dozen of fine apples fit to make jelly; boil them in a glass of water; pass this decoction through a flannel bag; use and finish it like pine-apple tablets.

No. 42.—*Ginger Tablets.*

They are made the same as barley-sugar tablets, by adding from five to six drops of the essence of ginger, at the moment the sugar is near the *crack.*

No. 43.—*Sugar-Tablets, with Elder-Flowers.*

Take a pound of elder-flowers to three pounds of sugar; put your elder-flowers into a pint of water, give it a minute's boiling; take it off, and let it infuse four hours; clarify your sugar, and reduce it to a *crack;* pour in your infusion, previously passed through a cloth; then reduce it again to a *crack;* pour it out on the slab, and cut it out like the other tablets. These tablets are an excellent remedy for the stomach complaint.

No. 44.—*Fruit in Caramel.*

Prepare (as directed in Nos. 11 and 12) a quantity of sugar, proportioned to that of your fruit; take small pieces of whisk to stick in your fruit; plunge one after the other in the boiling sugar, and place them on a marble slightly rubbed with butter; this fruit is set out on cut or stamped paper, forming small ornamental pyramids. Choose the prettiest preserved fruit you have, dry from the sugar, or preserved in brandy.

No. 45.—*Chesnuts in Caramel.*

Take some chesnuts, and roast them in a pan on the fire; when peeled, stick into each a piece of whisk; dip them in your sugar, and lay them on the marble; or, if you would form them into a basket, place them side by side in a mould for that purpose, slightly buttered, and raise them progressively to the required height; which you may also do without a mould, by putting a drop of caramel between them. Having finished placing the chesnuts, you may ornament them with little flowers, or horns, rings, wreaths, &c. all in gum paste, and coloured with other trifles in candy.

No. 46.—*Orange Quarters in Caramel.*

Peel, and divide into quarters, some fine oranges; carefully take off the pith, put them for a short time in the stove, stick them with pieces of whisk, and dip them in the caramel, as the other fruits. Serve them up detached, or in a basket, similar to the chesnuts. Cherries, apples, and grapes also, whether in brandy, or fresh, may be done the same way: ornament your baskets as much as possible, forming handles to them with spun sugar in caramel.—(See No. 52).

No. 47.—*Quartered Lemons in Caramel.*

Quartered lemons are put in caramel like oranges; they are excellent; many prefer them to oranges, and they make a very pretty plate.

No. 48.—*Chantilly Basket.*

It would take up too much time to describe every variety which may be made under this head; suffice it to say, that every thing that is done in biscuit may be made of pleasing forms, as little rings, lozenges, ovals, squares, stars, meteors, iced or not, fixed to each other with a drop of caramel, and formed to your fancy. These may be also made of paste of almonds, by fixing a case on the outside of a buttered mould, and baking it of a clear brown: covers may be made to the baskets, of spun sugar, formed in mosaic, and some may be cast of the same sugar, into round balls, figures, feet, &c. (as stands for the baskets), in leaden moulds.

No. 49.—*Almond Caramel Baskets.*

Take picked almonds, blanched, cut them into long slices, colour them pink with cochineal, in a small copper pan, and put them on a gentle fire, stirring them with your hand till dry. When this is done, take a sheet of copper or tin, rub it with a small quantity of butter, strew your pink almonds on the plate, or rather place them in the form of half the mould, whose shape you choose, and of which you must take a pattern in paper; the form of the paper must be that of your almonds on the plate. Have some sugar prepared, and spin it over the almonds, (see No. 52); being perfectly spun, your almonds must be all fixed to it; turn it, and

spin over the other side; and, after applying them to your mould, fix them together with some of the same sugar; cut off the waste parts, and finish your basket with ornaments: you may make them with pistachios, of biscuits cut small, or of liqueur drops, the whole being in little pieces.

No. 50.—*Nogat.*

12 oz. Almonds, 7 oz. Sugar.

Take a small copper pan, in which you put seven ounces of powdered sugar; place it on a moderate fire, and melt it, stirring it with a spaddle; when equally melted, and it has taken a clear brown colour, put in twelve ounces of almonds, blanched, and cut in lengths, dried the previous day in the stove; you may even colour them by placing them at the mouth of the oven. Every thing being ready, mix your almonds well with the sugar till they are covered with it, and of a clear brown; pour them on a marble, taking care first to rub it with a small quantity of butter: if you wish to give it a shape, have a mould of copper, or tin, slightly buttered; and that you may not burn your fingers, spread it with a lemon or carrot, as thin and even as possible. When cold, take it off from the mould, taking care, while it is still warm, to detach it on all sides.

No. 51.—*Cake Nogat.*

This nogat may be made in moulds, or square pieces, which may be flattened on the stone, cut with a knife in all sorts of forms to ornament plates, made into rocks, &c. decorated with sugar, in colours, or white.

No. 52.—*Of Spinning Sugar.*

You must have moulds of vases, baskets, &c. or any shape you may choose, either in copper, tin, or glass; they must be made so as to deliver well, inside and out, and must be rubbed with butter as slightly as possible; sugar spun inside the mould is always better than that spun outside, as you may strengthen it with the threads that fly over by the motion of your arms, and the sugar will look smoother and more finished than when it is done on the outside. Take clarified sugar, of the necessary proportion to the size of your mould, and boil it in a copper pan, which must be perfectly clean, and have a small sponge, dipped in clean water, and squeezed out, to keep the inside edge of the pan free from sugar bubbles, which will not fail to fix there while it boils to a *crack*. (See No. 11).—At the precise moment when this takes place, add a drop or two of lemon-juice to grease it a little, that the sugar may not grain. (See No. 12).—Any acid, or even apple jelly, if at hand, will answer the same purpose.

Your sugar being ready, take the pan from the fire, let it cool a little, then have a spoon, or two forks united, or a four-pronged tool, the prongs distant from each other three quarters of an inch, forming a cross; dip it in your sugar, try it by raising up some of it, and spin it by a shake of the hand; if the sugar forms threads easily, hold your mould in your left hand, the tool in the right, moving it backwards and forwards, spinning it inside like silken threads, taking care to let none of it fall in drops, as it would spoil your work; your threads will be coarser if you use the coldest part of the sugar. Strengthen the inside with the sugar which

falls on the outside; take the basket, or vase, off the mould, while it is warm, and put it again lightly into your mould, to cool and keep its shape; when cold, ornament it with various draperies, garlands, and wreaths, of the same sugar, spun on the blade of a knife. Hold the knife in your left hand, and over the back of it spin some of the thickest threads, or you may likewise spin some on a napkin, or a tin plate; dispose them tastefully on your basket, make handles of the same sugar, twisted, or cast in leaden moulds, (see No. 263), in the shape of heads, feet, or any other ornament: with spun sugar you may make every required ornament, temples, vases, ships, globes, covers for vases, and even imitate horse-hair on a helmet, &c.

No. 53.—*Bon-bons.*

There is a great demand for these articles in France, particularly on New-year's day; and the various envelopes in which they are put up, display the usual ingenuity of this gay and versatile people: fables, historical subjects, songs, enigmas, jeux de mots, and various little gallantries, are all inscribed upon the papers in which the bon-bons are inclosed, and which the gentlemen present to the females of their acquaintance. But as this custom is not pursued in England, (bon-bons being chiefly used as ornaments to the dessert), we will not detain the reader with any description of the various devices just alluded to, but proceed to describe the method of making bon-bons practised by the Author.

Provide leaden moulds, (see that article, No. 473), which must be of various shapes, round, oval, square, lozenge shape, octagon shape, &c. and be oiled with

oil of sweet almonds; take a quantity of syrup in proportion to your moulds, boil it to a *blow,* add a drop of any essence you please, rose, cinnamon, orange-flower, lemon, cedratys, vanilla, bergamotte, &c., and vary the colours according to fancy. If you would have the bon-bons white, when your sugar has cooled a little, stir it round the pan till it grains and shines on the surface; pour it into a funnel, (see *Plate* I. *Fig.* 8), and fill your little moulds, and it will take a proper form and harden; when cold, take it from the moulds, let it dry two or three days, and then put it in its paper. If you wish the bon-bons to be coloured, add the colour just as your sugar is ready to be taken off the fire; if the colour be fluid, boil the sugar a little more.—(See *Colours).*

No. 54.—*Different sorts of Bon-bons.*

Boil your sugar to a *crack,* add to it a drop of any essence, and fill your prepared moulds as directed in the preceding article; when cold, take out the bon-bons, put them in the stove that the heat may turn them, that is to say, that the sugar may take a crystallization outwardly, which prevents it from becoming damp. Do not put them over one another, as they will adhere together.

No. 55.—*Transparent Bon-bons.*

Boil your sugar to the *great blow;* take it off, and add a very small quantity of aromatic spirits, either coffee, maraschino, vanilla, &c. Take care not to stir the sugar, lest it should grain; let it rest from boiling before you fill your moulds; let your moulds be slightly oiled, then pour in your sugar; leave it eight or ten

hours in a stove, with a very slack heat, or in any warm place free from dust: this bon-bon is crystallized, solid, transparent, and very good.

No. 56.—*Bon-bons prepared with Liqueurs.*

Take small moulds, as for the transparent bon-bons, and the required quantity of double-refined sugar; pound and sift it through a lawn sieve, put it into an earthen pan, and moisten it with a little rose-water, or orange-flower water, till it forms a stiff paste; add to it a small quantity of spirits, or the liqueur you wish it to taste of, till your paste is of the consistence of thin *icing;* put it on the fire in a copper pan, and keep stirring it; when you see it disposed to rise, and your sugar shines on the surface, stir it, and pour it into your funnel, (see *Plate* I. *Fig.* 8), and fill your little moulds; when cold, take them out, and put them into a warm stove to dry, a few hours; they are then fit for use.

No. 57.—*Vegetables and Fruits in Sugar.*

Take small leaden moulds, (see No. 164), made to open in two, representing the fruit you would imitate; boil your sugar to a *blow,* and add the colour of your vegetable, or fruit, (see *Colours*); stir your sugar till it grains, and the surface shines; pour it into the moulds with a funnel, such as you use for liqueur drops, (see *Plate* I. *Fig.* 8), and stop the funnel with a little stick every time the mould is full. If you wish to imitate carrots, colour them with saffron, and stick in bits of angelica, while hot, to form the green top; place the mould so that the head of the carrot will form the mouth of it. Apples, pears, radishes, are to

be coloured after they are made, with carmine. Turnip-radishes, mushrooms, eggs, dominos, dice, &c. must be made like conserve, that is, with fine powdered sugar, as they will be much whiter; give each a different taste with essences, or spirits; mushrooms are coloured with chocolate, melted very thin on a warm stove: asparagus, potatoes, every thing, in short, may be imitated with moulds.

No. 58.—*Chesnuts with Sugar.*

Take a pound of the finest clarified sugar, boil it to a *blow;* take it from the fire, and work it as for a conserve; take six yolks of eggs, beat them up, and add a glass of maraschino, or any other liqueur. When your sugar is nearly to a conserve, add your eggs, working them well in, till you produce a stiff paste. Put it on a marble, with some fine powdered sugar, and roll it into balls, to which you must give the shape of chesnuts, marking stripes as in the real chesnut, when peeled: every thing being finished, and imitated in the best manner, make a piece of iron wire red hot, and touch different parts of the chesnut, to imitate the roasted fruit, which will add to it a taste of caramel.

No. 59.—*Natural Fruit.*

Take wooden moulds, representing the kernel of each fruit, as peach, apricot, plum, &c. and fit them to the mould with gum paste, of the colour of the stone; put a small almond in each kernel, and into every kernel a wire, the other end of which must be a little hooked, to attach it to a packthread, which must be stretched across the room to dry and harden, as the stones must be hard; blanch some sweet almonds the

evening before, and pound them in a mortar, with the juice of lemon, not too fine, and take care that they do not oil; add a quantity of powdered sugar in proportion to your almonds; form a malleable paste that can be easily worked by the hand, and make the fruit of it, by working the paste round the kernels prepared as above. Your fruit being ready, take some clarified isinglass, divide it equally, and put the two portions into two little pans; one must be made yellow with saffron, the other red with carmine or cochineal; hold your fruit by the wire stalk, dip one side in the yellow, the other in the red, according to its kind, and hang them to dry; when half dried, or at least when you can handle them without their sticking to your fingers, take a powder bag, that is, a bit of rag, in which you put a little starch powder, and powder your fruit with it round, to imitate the bloom or down of the fruit; plums must be sprinkled with blue powder, the same way as the starch. These fruits must have a skin like the real fruit, and the isinglass forms this, so that they are soft to the touch, like natural ripe fruit, and feel fresh like it.

No. 60.—*Light Fruits, and of a Natural Size.*

You must first make the moulds in plaster of Paris, made to open in two or three parts, upon some fine and very fresh fruits; when your moulds are ready, boil to a *blow* some syrup, clarified with animal black, as stated in the white clarification; when boiled to a *blow*, let it stand a moment off the fire; then add to it a tea-spoonful of white French vinegar, or the juice of half a lemon; work them with a spattle; this syrup to grain it; and when it begins to whiten, pour

it into the plaster moulds, which you have dipped in fresh water a few minutes previously. When your moulds are full, turn them upside down to empty them, and there will remain a portion of sugar congealed in the interior of the mould, which, when cold, by opening the mould, will come out, formed in its natural state. When all your fruits that you desire to obtain, are finished, paint them with water-colours, according to their nature.

You must observe not to use any colours but what are wholesome; viz. spinnage green, fine carmine, cochineal, saffron; and for the imitation of brown spots, use a decoction of coffee, chocolate, and Spanish-liquorice juice: the bloom of the peaches and fruits is applied with fine-pounded sugar.

No. 61.—*Artificial Strawberries.*

Make an almond paste, (see *Almond Paste*), and roll and cut it to the size of a strawberry; then work it in your hands, to give it the same form, and fix a piece of whisk in the stalk-end of each; put them, as prepared, in a sieve full of pounded sugar, that they may stand regularly; have some sugar pounded coarse, then sift it through a coarse sieve, and a still finer one, to take away the dust. Dip your strawberries into a syrup of raspberries, or any other fruit, and then in your sugar, to form the little seeds. The strawberry being dry, take some carmine dissolved in strong gum, that the fruit may shine, and give the colours with a fine hair pencil. When dry, take out the pieces of whisk, and leave the hole white; put them in a warm place to dry for a few hours, and serve them on plates, with strawberry-leaves.

No. 62.—*Small Sausages.*

Take some entrails, which may be had ready cleaned at the pork-butchers; wash them again very clean; then take some red and white apple, or quince paste, chop it like sausage-meat, and put in, if you choose, some apricots, cherries, or any other red or white fruit, with some red and white currants, or any kind of fruit to imitate nature, and a few coriander seeds. Fill the skins, tie a knot at each end with some thread, and roll the sausage in your hands, with a drop of oil of sweet almonds. It may be cut lengthways or across; it is an excellent imitation of nature.—For the *Paste*, see each article separately.

No. 63.—*Imitation of Ham.*

Take half a pound of almond paste, (see *Almond Paste*), and divide it into three equal parts; keep one part white, to imitate the fat, and colour the other two portions red, to imitate the lean. Give it, to the best of your power, the shape of a ham, by placing the fat and lean properly. Dissolve some vanilla chocolate (see No. 104) in water, and lay it over the ham, to imitate the rind. Prepare dried macaroons in the oven, and reduce them to powder, to cover your ham, as this will imitate the raspings of bread, usually put on it; it may be cut in slices. With the same paste, many other things of the kind may be imitated, which the taste or fancy may suggest.

No. 64.—*Of Liqueur Drops,*

Or drops of syrup prepared for candy. (See No. 14). —No liqueur is necessary to form the liquid found in

them, it being only the moisture of the syrup which the crystallization of the sugar confines there. As a proof of this, liqueur drops may be made transparent, containing liquid in the inside, without putting any liqueur in them. They are also better, if spirits be used instead of factitious liquids. Liqueur drops, whether made in France, or by confectioners, or in private houses in London, are in general uneven, and extremely irregular. Most confectioners make small paper-moulds to hold the drops, and take them off by wetting the back of the paper, as candy and liqueur rings; but this process is too slow. The following will be found the best method: By pouring the drops on paper, they run, and lose their shape at the least fold in the paper; wooden frames, therefore, are greatly preferable. Take a sufficient number of these, wet your paper with clean water, and let it steep ten minutes; then stretch it, fixing it on the frames with gum-arabic; as the paper dries, it becomes as tight as a drum, and by that means the drop remains perfectly round, equal, and as it ought to be; the same frames will serve several times, by washing them as soon as the drop is off.

No. 65.—*To make Liqueur Drops,*

Put the required quantity of syrup into a pan, and boil it to a *blow,* (see No. 8); then add a little liqueur to your taste; as maraschino, noyau, rosolio, l'huile de Venus, macaroni, cinnamon, &c.; to make which, see *Liqueurs.* If you use the spirit of the liqueurs, you must put in a less quantity, and boil your sugar only to the *small blow,* (see No. 8), as the factitious liqueurs contain much syrup. Let it rest a moment, and when

you perceive a small candy or skin on the surface of the sugar, pour a part into the funnel, (see *Plate* I. *Fig.* 8), with the stick that is to stop it as it drips. Take the funnel in the left hand, and hold it two inches from the frame which is to receive the drops, with the stick in your right hand, leaning on the edge of the funnel with the little finger of the right hand; then raise the stick, to let a drop fall, and instantly close it. Place the drops a quarter of an inch from each other, and when finished, put them in a stove moderately heated. The next day, if the drops be of a good consistence, rub a wet sponge on the back of the paper frame, and in a few minutes, having imbibed the moisture, they will easily come off: as you remove the drops, put them back to back, the moist parts together. They may be made of any colour, by adding it to the liqueur or spirits; the lightest colours are most agreeable to the eye.—(See *Colours*).

No. 66.—*Round Liquor Drops, in one Piece.*

Proceed in the same manner as for the preceding ones: instead of running them on paper, run them in fine powdered sugar or starch; but the Author gives the preference to sugar. Have a frame or box, about two feet square and one inch deep; fill it with powdered sugar extremely dry, and mark as many impressions with a half ball as the box will contain, by placing them close together; run your drops in these holes; or, to express myself better, fill them, and put them into the stove during twenty-four hours, at the expiration of which time take out your drops, put them in a sieve, and pass them by steam; that is

to say, having a pan of boiling water upon the fire, the vapour which descends, you let pass through your sieve, by holding it over the steam till all the white sugar is totally melted, and that your drops become brilliant: return them to the stove to dry. You can make them of different colours, such as rose, blue, green, yellow, and purple; but if you wish the colours to show well, one-fourth part of them should be made white.

No. 67.—*Jewel Liqueur Drops.*

This drop, from its small size and transparency, is extremely beautiful; but is not at all common, from the difficulty of making it equal and perfectly round. The following method may be depended on: The funnel (see *Plate* I. *Fig.* 9), should be fixed in the work-room, so as to be taken off at pleasure; in the middle of it is a bar and screw, the point of which fits the middle of the funnel, and descends perpendicularly, to stop the hole when the syrup drops. The sugar being prepared with the liqueur, as before directed, and coloured to your fancy, pour it into the funnel; have your frame ready, open the screw, and let a very small drop fall, which you must receive on the papered frame, moving it about, and holding it with both hands. As the sugar ceases dropping from the candy which forms on the screw, open it a little more; when done, put them in the stove, and finish them as the last, but not joined together: they are extremely small.

No. 68.—*Liqueur Rings for Candy.*

Take a small wooden mould composed of two pieces, the one forming the inside of a ring, the other the outside; they must be hollow, and fit one another, (see *Plate* I. *Fig.* 10); cut some paper of the shape of the mould, but rather larger, and lay it in, and adapt it to the mould; place several of the moulds on the table, fill them by means of the funnel, with the sugar of the liqueur drops, and put them in a stove moderately heated. Take off the paper, when the rings are sufficiently firm, by wetting it with a hair-pencil dipped in water, giving them sufficient time to moisten; then candy them.—(See No. 23, *Liqueur Rings in Candy*).

No. 69.—*A New Sort of Candy, which can be made in every Shape that Imagination may direct.*

First, you must form your model, suppose a *harp*, whether in paste, plaster, lead, or wood, so that it is in one hard and solid body, and, like unto copper founders, have some squares or wooden boxes of about half an inch deep; fill it with very fine powdered loaf-sugar; smooth it with a rule, and print with your models as many impressions as you wish to obtain pieces of candy; run in all these vacancies the same composition as for liqueur rings, and put your box into the stove for twelve hours; the next day you will find your ornaments quite solid: when well brushed free from sugar, paint them according to your taste, and put them in candy, in the usual manner.

No. 70.—*Liqueur Drops of different Shapes.*

These drops are made like the others, but in smaller papers, to which must be given the shape of squares, lozenges, triangles, little festooned vases, &c.; for which purpose you must use little blocks of wood and small rollers, to form the required shape. The paper must be plaited with the blade of a knife; it may also be crimped with the fingers. The beauty of the form, depends entirely on the dexterity of the maker. Fill and take off the drops in the same way as the others.

No. 71.—*Of Drops.*

The drop is composed of aromatic refined sugar only; it requires much care and cleanliness in the making. Take double refined sugar, and pound and sift it through a hair sieve, not too fine to obtain a large grain; then sift it through a silk sieve, to take out all the fine dust, which would destroy the beauty of the drop, as this takes away its transparency, and prevents its shining. The sugar being thus prepared, put it into a very clean pan, and moisten it with any aromatic you choose, as rose-water, &c.; pour in the rose-water slowly, stirring it with a spaddle; you will know whether the sugar be moist enough, if, on taking up some on the spaddle, it falls off without sticking to it. You may colour the sugar if you please with a small quantity of liquid carmine, or any other colour ground very fine, and made very smooth by moistening it with water only: the lightest colours are best. Take a small pan with a lip, (see *Plate* I. *Fig.* 11), and fill it about with paste, and place the pan on a small stove, the half hole being of the size of the pan; stir

the sugar with a little ivory or bone spaddle, till it becomes liquid; when you see it about to boil, take it from the fire, and continue to stir it; if it be too moist, take a little of the powdered sugar, (which you should reserve for the purpose when you begin), and add a spoonful to your paste, and keep stirring it till it be of such a consistence as to run without extending itself too much; have a tin-plate very clean and smooth; take the little pan in your left hand, and hold in your right a bit of iron, copper, or silver wire, four inches long, to take off the drop from the lip of the pan, and let it fall regularly on the tin-plate; two hours afterwards you may take off the drops with the blade of a knife.

No. 72.—*Orange-Flower Drops,*

Are made as the preceding, only using orange-flower water, (see the Distillation of that article, No. 445); if you have no water, use the essence of naroli, which is the essential oil of that flower, and it will answer the purpose: the best is that of Florence.

No. 73.—*Chocolate Drops.*

Scrape the chocolate to powder, and put an ounce to a pound of sugar; moisten the paste with clear water, and work it as above, only taking care to use all the paste prepared, as, if it be put on the fire a second time, it greases, and the drop is not of the proper consistence.

No. 74.—*Coffee Drops.*

An ounce of coffee, (to a pound of sugar), will form a strong decoction; when cleared, use it to moisten the sugar; and then make the drops as above.

No. 75.—*Barbary Drops.*

Take the expressed juice of a quarter of a pound of barberries to a pound of sugar; moisten the sugar with the juice, add a little water, if necessary, and take the same precautions as for chocolate drops, as this paste will easily grease. There are three sorts of barberries: scarlet, white, and stoneless.

No. 76.—*Cinnamon Drops.*

Take an ounce of cinnamon to a pound of sugar, and pound and sift the cinnamon through a silk sieve, or add to the sugar a few drops of the essence of cinnamon; drop them as before.

No. 77.—*Clove Drops,*

Are made as the cinnamon drops, the cloves being pounded, or the essence used. Good cloves should be black, heavy, of a pungent smell, hot to the taste, and full of oil.

No. 78.—*Vanilla Drops.*

To a pound of sugar, add two pods of vanilla, which you must first cut very small with a knife, and pound in a mortar with a little powdered sugar, without which you cannot reduce it into powder; sift it through a silk sieve. The essence of vanilla is not fit for use, as it gives but little taste, and greases.

No. 79.—*Angelica Drops.*

Reduce to an impalpable powder the grain of angelica; put an ounce of it to a pound of sugar, and make the drops as before.

No. 80.—*Orgeat Drops.*

Take four ounces of blanched almonds, pound them very fine, and moisten them with clear water, to form a paste; to this add orange-flower water, and strain the whole through a cloth; this should produce about half a pint of milk of almonds. Moisten your sugar with it, and make the drops as directed before. Observe, that as almonds are of an oily nature, you must use the same precautions as with chocolate.—(See No. 73).

No. 81.—*Peppermint Drops.*

To make these drops, the following are the requisites: extreme cleanliness, the finest sugar, and a few drops of the essence of peppermint.

No. 82.—*Lemon Drops.*

Use the essence of lemon, made by rubbing the lemon on a piece of loaf-sugar, and scraping it into your paste: this is better than any other essence.

No. 83.—*Vinegar Drops.*

Moisten your sugar with French white wine vinegar; it will very soon grease the sugar.—(See No. 73).

No. 84.—*Pine-Apple Drops.*

Rub the rind of the fruit on sugar, (see No. 82), pound and pass the fruit through a fine hair sieve, mix it with the rind in the sugar to your taste; moisten it with clear water; it will very soon grease.—(See No. 73).

No. 85.—*Caraway Drops.*

Moisten your sugar with caraway water.

No. 86.—*Poppy Drops.*

Make a decoction of poppies, strain it through a cloth, and moisten your sugar with it.

No. 87.—*Raspberry Drops.*

Take very ripe raspberries, put them in a cloth to squeeze out the juice, and moisten your sugar with it; this will grease it.—(See No. 73).

No. 88.—*Drops of two Colours.*

All drops, of which the compounds are not greasy, may be party-coloured; take a little pan, with a lip, and a partition in the middle of it, to keep the two pastes separate, just allowing them to meet on the lip. —(See *Plate* I. *Fig.* 11).

No. 89.—*Ginger Drops.*

Pound and sift through a silk sieve the required quantity of ginger, according to the strength you wish, and add it to your sugar with clean water. The ginger brought from China is the best; it is yellowish, of a sharp hot taste, and very aromatic.

No. 90.—*Catechu Drops.*

Pulverise, and sift through a silk sieve, three ounces of catechu, and add it to a pound of sugar, using clear water, (see No. 107).—Violet drops are made in the same manner, pounding iris-root instead of catechu.

No. 91.—*Prawlings.*

Every thing is called a *prawling,* which is covered with dry sugar to preserve it from moisture, as orange

flowers, lemon peel, orange peel, almonds, pistachios, &c.

No. 92.—*White Prawlings.*

Boil your sugar to a *feather*, (see No. 9), put in the fruit or almonds, and boil it to a *crack*, (see No. 11); take it from the fire and work it with a spaddle, (see *Plate* I. *Fig.* 12), till the sugar becomes a powder, then throw the whole into a sieve to take off the surplus of sugar; afterwards put the prawlings into a box for use.

No. 93.—*Almond Prawlings in Red.*

1lb. Almonds, 1lb. Sugar.

Take a pound of almonds, free from dust, dissolve with a little water a pound of sugar, put the almonds in, and boil them with the sugar; when the almonds crack, take them off the fire, stir them to a *sand*, sift them to take off the loose sugar; put back the sugar in a pan on the fire, with a little water; boil it to a *caramel*, (see No. 12); add your almonds with a little liquid carmine; stir them till they have taken all the sugar; put them into a sieve, and sprinkle them with a little orange-flower water, to give them a flavour, and make them shine.

No. 94.—*Natural Almond Prawlings,*

Are made in the same manner, but without colour; they must be heated till they acquire a lustre from the caramel.

No. 95.—*White Almond Prawlings.*

1lb. Almonds, 2lb. Sugar.

Take two pounds of clarified sugar, (see No. 2), boil it to a *ball,* (see No. 10); put a pound of Jordan almonds, blanched and dried, into the pan with the sugar; stir them, take them from the fire, and make them imbibe as much sugar as possible; and repeat this if you want them more saturated with sugar. To make them pink, add some liquid carmine to the sugar, as in the last process.

No. 96.—*Pistachio Prawlings.*

1lb. Sugar, 1lb. Pistachios.

Dissolve a pound of sugar with a little water, and when boiled to the *little ball,* (see No. 10), add your pistachios; take the pan from the fire, work the pistachios in the same way as the almonds, and finish as there directed.

No. 97.—*Nut Prawlings.*

1lb. Sugar, 1lb. Nuts.

Heat your nuts in a pan, on a quick fire, to take off the skin; when clean, work them as the pistachios, putting a pound of nuts to a pound of sugar.

No. 98.—*Orange-Flower Prawlings.*

Pick your orange flowers quite clean directly they are gathered, and let them steep in fresh water, while you put on a sufficient quantity of clarified sugar, (see No. 2), which you must boil to a *little ball,* (see

No. 10); take the orange-flowers, and break the stalks and ribs in your hands to soften them, and open the pores that the sugar may penetrate, and that the flower may be soft, flat, and in its natural state. When the sugar is ready, add the flowers to it, turning them round with a spaddle; as they will diminish the heat of your sugar, you must boil it again to the *little ball*, (see No. 10), then take it from the fire, and work it till reduced to *sand;* when you can bear your hand in it, rub it lightly to break every lump, and sift it through a clean sieve. Keep the waste sugar to flavour biscuits with, or for any other purpose you may require.

No. 99.—*Rose Harlequin Pistachios.*

Take pounded sugar, as at No. 71, and moisten it with rose-water; wrap up a pistachio in the paste, shape it in your hand, and throw it into some white nonpareils, which you must have in a bowl near you, that it may be covered with them. Continue to do the same with all the pistachios; you may add to the paste a little moistened carmine. These pistachios may be made like *comfits:* they do not dissolve so readily in the mouth, but they are made in less time than comfits. You may vary the flavour of your paste, and give to it the taste of orange-flowers, lemon, bergamotte, pine-apples, vanilla, coffee, cinnamon, &c.

SECT. IV. CHOCOLATE.

No. 100.—*Chocolate Harlequin Pistachios.*

TAKE a small metal mortar, and warm it well; when warm, pound in it the required quantity of chocolate, with sugar, (see No. 102); thus prepared, take the size of a nut of the paste, put a pistachio in it, and shake it in your hand till it has acquired the form of an olive; throw it into harlequin coloured nonpareils, that it may be enveloped in it, and so on continue with the other nuts. All kinds of pistachios are generally put up in white or coloured paper, with the ends cut, and the paper should contain mottoes or poetry.

No. 101.—*Cocoa Nuts.*

The cocoa nut is the fruit of a tree, about the height of an orange tree, which grows more particularly in America, and produces a fruit containing about thirty kernels. Of cocoa there are many sorts—the cocoa of the Caraco, of Cayenne, of Berbice, of the island of St. Magdalen, of St. Domingo—they all differ in quality and taste; that of Caraco is the best to be prepared for chocolate; it is mixed in equal parts with that of St. Magdalen, as it is too dry of itself for that operation. To make chocolate, the kernels must be roasted in an iron pan, like coffee, stirring it all the time; when it is done enough, the peeling comes off easily, when you hold it between your finger and thumb, and care must

be taken not to roast it too much. Then winnow it like corn, to take off the husks; thus cleansed, put it back on the fire, and keep it stirring till you see it shine; take it off a second time, to remove any of the husks that may be left.

No. 102.—*Chocolate.*

10lbs. of Cocoa, 7½lbs. Sugar.

Take 10lbs. of cocoa, prepared as in the preceding number, have a cast-iron mortar, and warm it by filling it with live charcoal; when very hot, wipe it out well, that there may be no dust; pound your cocoa nuts with the iron pestle till you have reduced them to an oily paste, which you will ascertain by the pestle sinking into it by its own weight; add to the paste seven pounds and a half of fine powdered sugar, and continue to pound it till perfectly mixed; then take out the paste, put it into a pan, and place it on one side in your stove, (see *Plate* I. *Fig.* 13), having a charcoal fire on the other side to heat the stone, which must be very flat and smooth, eighteen inches wide and thirty long. Take about a pound of the paste, and grind it with an iron roller, till, upon tasting it, it will melt in your mouth like butter, without leaving any sediment. Put this into another pan, and continue to roll the remainder; the stone should be so heated as scarcely to bear your hand on it. When the several parcels are thus prepared, make the whole into one mass on the stone, lessen the degree of heat, mix it well, and divide it into quantities of two ounces; put them into moulds of tin, (see *Plate* I. *Fig.* 14), place the moulds on a board, and on shaking the board your chocolate must

become flat in the moulds, and shine; let it cool, and take it out of the moulds. To make the *vanilla* chocolate, you must pulverise two ounces of vanilla with one part of sugar, and add it to the gross quantity of paste when finished.

No. 103.—*Chocolate Drops, with Nonpareils.*

Take a quantity of chocolate, warm a small cast-iron or metal mortar, and pound your chocolate in it till it becomes malleable; divide it into small balls, and place them on square pieces of paper, about three quarters of an inch from one another; shake the paper to flatten them, and pass over them some white nonpareils, entirely to cover their surface; when cold take them off the papers.

No. 104.—*Chocolate Drops in Moulds.*

To make these you must have two sorts of moulds; one sort of thin copper, tinned inside, about the eighth of an inch deep, representing some object, coat of arms, or device; the other flat, a simple sheet of metal the size of the first mould, having likewise some device upon it, and also tinned; the hollow mould to receive a small ball of prepared chocolate, and the flat one to cover it, which, being flattened between the two pieces, takes the form and impression on both sides; when the drop is cold it comes out easily: it must be well impressed and shining.

No. 105.—*Vanilla Chocolate Drops.*

18 *pods of Vanilla,* 8½ *drachms of Cinnamon,* 8 *Cloves,* 2 *grains of Ambergris, and* 3 *pounds of Sugar in powder.*

Pound the above articles in a metal mortar with half a pound of sugar; sift the whole through a silk sieve, and mix it with the remainder of the sugar; put four pounds of chocolate in an iron or metal mortar, first warmed, and pound it till it is melted, and your pestle sinks into it by its own weight; then add your other ingredients, and pound and mix the whole; the drops are to be dropped on paper, as in No. 103, except that they are to be small, as the drop No. 71, and without nonpareils.

No. 106.—*Cocoa Nuts in Sugar.*

Take cocoa kernels, roasted as in No. 101. Then moisten with orange-flower water, or clear water, into which essence of cinnamon has been dropped, a sufficient quantity of powdered sugar to form a paste for drops. (See No. 71).— Wrap the nuts in the paste, as pistachios, (see No. 99), with or without nonpareils; they are also put in papers, cut at both ends.

No. 107.—*Catechu Seeds.*

Catechu comes from the West Indies, and is a hard, dry, gummy paste, bitter to the taste at first, but leaving a pleasant sweetness: it tastes somewhat like the iris or violet, and is made into drops. (See No. 90).— To make catechu seeds, soak two ounces of gum dragon, well chosen, (see No. 488), and put it to a

pound of sugar, sifted through a silk sieve; add half a pound of catechu in powder, also sifted through a silk sieve; the paste thus prepared, form it with your fingers into little grains, like oat seeds; dry it in the stove, and keep it in a box.

No. 108.—*Flavoured Catechu,*

Is made as above, with the addition of any essence you please: if rose or foreign flower-water, dissolve the gum with it; for violet flavour, add iris in powder: ambergris, musk, cinnamon and vanilla, must be all in powder, or you may use essences.

SECT. V. OF SYRUPS.

No. 109.—*Of Syrups.*

Syrups are liquids of a certain consistence, which preserve the taste of the juice of the fruits and flowers of which they are made; the finer the sugar used, the better, for the preservation of the syrup depends on its quality, and the degree of boiling. Some syrups will in time become mouldy, as that of mallows, which easily contracts a bad smell, this syrup requiring more than any other, to be boiled well; others, if done beyond a certain point, are subject to candy; it is therefore necessary to be particular, and not to bottle the syrup till quite cold; cork it well, and keep it in a dry place.

No. 110.—*Orgeat Syrup.*

1lb. Sweet Almonds, 2 oz. Bitter Almonds, 1 pint of Spring Water, 3lbs. of Sugar.

Take a pound of sweet almonds, and two ounces of bitter almonds, and put them into boiling water; when the skin peels off easily, put them into cold water; then pick and throw them into fresh water; when finished, put them into a marble mortar, very clean, and pound them with the juice of a lemon, adding, from time to time, half a pint of spring water. When completely pounded, so as to leave no bits of the almonds, mix the paste with another half pint of water, strain it through

a cloth, which must be twisted by two persons, and receive the milk of almonds in a bason. Put back the paste in the cloth into the mortar, pound it again with a little more water, and strain it, and add it to the others; clarify three pounds of sugar, boil it to a *crack*, (see No. 11); take your pan from the fire to add the milk of almonds, put it on the fire again, give it a boil up, and take it off: keep stirring it round with a spaddle, or skimmer, till it is cold, which will prevent its dividing when bottled, as I have seen it at many confectioners' in London. Add a small glass of orange-flower water, or half a drop of essence of naroli, and strain it through a cloth, which is essentially necessary, to prevent its parting.

No. 111.—*Raspberry Syrup.*

1 pint of Raspberry Juice, 2lbs. of Sugar.

Take red or white raspberries, pick them clean, mash them, put them into a pan, in a warm place, and let them ferment for two or three days; afterwards draw off the juice, and filter it through blotting paper; to every pint of juice add two pounds of loaf-sugar, melting it on the fire, and taking care to skim it well, without boiling it; do it to a *pearl*, (see No. 7); strain it through a cloth, let it cool, and when cold, bottle it.

No. 112.—*Currant Syrup.*

Currant syrup is made as the preceding; adding to the currants, when mashed and fermented, a few raspberries, according to your taste.

No. 113.—*Morello-Cherry Syrup.*

1*lb. Morellos,* 2*lbs. Sugar.*

Take one pound of ripe Morello cherries, mash them on a sieve, press the juice from them, and strain it through a flannel bag, till it is very clear; clarify two pounds of sugar, (see No. 2), boil it to a *crack,* (see No. 11), and add the juice to it. Put it on a gentle fire to melt the sugar, keep stirring it with a skimmer, and let it boil up once; skim it well, take it from the fire, and when quite cold, bottle it.

No. 114.—*Mulberry Syrup.*

1 *pint of Syrup,* 1 *pint of Juice.*

Obtain, by pressure, a pint of juice, from very ripe mulberries; boil a pint of syrup to a *crack,* (see No. 11), and pour in your juice; reduce it to a *pearl,* (see No. 7); skim it, let it cool, and bottle it. In England there are only three sorts of mulberries: black, red, and white. In Italy there are seven kinds.

No. 115.—*Barberry Syrup,*

Is made in the same way as Morello syrup.—(See No. 113).

No. 116.—*Strawberry Syrup,*

Is made in the same way as mulberry syrup.—(See No. 114).

No. 117.—*Raspberry-Vinegar Syrup.*

Take white or red raspberries, pick them very clean, mash them, and let them ferment, (see No. 111); drain

off the juice, and for every pint add two pints of vinegar; filter it, add three pounds of loaf-sugar, reduce it to a *pearl*, (see No. 7).—Observe to take white wine vinegar, and fine loaf-sugar, to white raspberries.

No. 118.—*Capillaire Syrup.*

1lb. of Sugar, 1 oz. Capillaire.

Capillaire (maidenhair) is a plant which grows on the sides of wells and fountains; its stem is of a reddish purple, about fifteen inches long; it has greenish leaves, obtuse and dented on one side; the best is that of Canada; you must make an infusion of it to obtain your syrup. I give these particulars, as I find that what is generally sold in London as capillaire, is only syrup, with orange-flower water in it. Take an ounce of capillaire, and put it into a small quantity of boiling water, to infuse, as you would tea; put a pound of sugar into the infusion, and clarify it with the white of an egg; boil it to a *pearl*, (see No. 7); strain it through a cloth, and when cold, put in a little orange-flower water, and bottle it.

No. 119.—*Lemon Syrup.*

1 pint of Lemon Juice, 2 pints of Syrup.

Take a pint of lemon juice, filter it through blotting paper; boil two pints of syrup to the *little crack*, (see No. 11), and add the juice; put it on the fire, let it boil to a *pearl*, (see No. 7), skim it, take it off the fire, let it cool, and then bottle it.

No. 120.—*Coffee Syrup.*

1 *pint of Coffee,* 2 *pints of Syrup.*

Make a strong decoction of Mocha coffee, very clear, to the amount of a pint; take two pints of syrup, boil it to a *ball,* (see No. 10), and add the coffee; put it again on the fire, boil it to a *pearl,* (see No. 7), and strain it through a cloth; bottle it when cold.

No. 121.—*Wormwood Syrup.*

1 *oz. of Wormwood,* 1*lb. of Sugar.*

Make nearly a pint of the infusion of wormwood; add to it a pound of loaf-sugar; clarify it, (see No. 2), and boil it to a *pearl,* (see No. 7); when cold, bottle it.

No. 122.—*Marsh-Mallow Syrup.*

Take two ounces of marsh-mallow roots, cut them into small pieces, bruise them in a mortar, and boil the mallows in a pint and a half of water, till reduced to a pint; then clear it, and add a pound of sugar, finishing it in the same way as capillaire.—(See No. 118).

No. 123.—*Syrup of Pinks.*

$\frac{1}{2}$ *lb. of Pinks,* 1*lb. of Sugar.*

Pick off all the green parts from half a pound of pinks, put the flowers in a mortar, and pound them with a pint of boiling water; strain the decoction through a cloth; clarify one pound of loaf-sugar, (see No. 2), boil it to a *ball,* (see No. 10), and add it to the decoction; put it again on the fire, and boil it to a

pearl, (see No. 7).—This syrup may also be made without pounding the flowers, only boiling them with the sugar; when done, skim it, and strain it through a cloth. The dark red velvety single pink is the best for syrup.

No. 124.—*Violet Syrup,*

Is made in the same way as the preceding, only leaving the flowers half a day in boiling water, in a close and very warm place. The *garden* violet, of a dark colour, is the best for the confectioner, as its perfume is the strongest, and does not escape so soon in working. Syrup of roses is made the same as violet syrup.

No. 125.—*A necessary Observation upon all Syrups.*

The Author has proved by experience, that generally all syrups done in the *bain marie,* are, without doubt, more perfect than those done upon the fire.

The quantities in the mixture are the same; the difference only is, that instead of using clarified sugar, you must take double-refined crystallized white sugar, and put it in a glass with the juice of the fruit, decoction, or milk extracted from almonds: by putting this glass in water upon the fire, the sugar melts by the caloric of the water, and no alteration of taste is produced.

The glass being shut or corked, and the sugar being perfectly melted, the syrup is found done. The Author has an instrument, which he obtained at Paris, called a *pese sirop,* or saccharometer, the same as the pese liquors, or hydrometer; this is steeped in the syrup; and if at thirty-two degrees, it is done to that consist-

ence fit to keep. The same instrument serves also to ascertain every degree of sugar; that is to say, to know what quantity of sugar is contained in the liquid: for instance, put the instrument into water, and it will mark 0; but if you add a small portion of syrup, it will mark the degree. This instrument is extremely necessary when clarifying sugar with animal black, as we make use of it in the clarification, which assures us if it requires any more water, or no, at the point of ebullition, to bring it to its proper degree.

SECT. VI. OF MARMALADES.

No. 126.—*Of Marmalades.*

MARMALADES are a half liquid preserve, made of the pulp of fruits, of a certain consistence; no marmalades can be well made without putting, at least, twelve ounces of sugar to a pound of fruit; they must also be boiled to a proper degree, as afterwards described.

No. 127.—*Green Apricot Marmalade.*

1lb. of Apricots, 1lb. of Sugar.

Put a small quantity of wood ashes in a pan with water, and boil it, taking care to skim off the small bits of charcoal which will swim on the top; then let it stand, and draw it off clear. Put it on the fire again, and, when boiling, throw in the little apricots to clear off their down; when the down comes off easily, take them off the fire, and put them into cold water to cool; when cold, put them into a cloth, and rub them clean.

Another Way.

Take two handfuls of salt, put it into a towel, with your green apricots, and roll them in it till the down comes off; put them into water to wash them, and then into second clean water on the fire; let them boil till you can crush them between your fingers; strain them, and pound them well in a mortar; pass them through a fine hair sieve with a spaddle; put the pulp

into a pan on the fire, and dry it till you see the fruit begin to stick to the bottom of the pan; take it off, and weigh the contents, and for every pound add a pound of loaf-sugar; clarify it, boil it to a *feather*, add the pulp to it, and boil it up two or three times, taking care to stir it, to prevent its burning to the bottom of the pan. You must then put into pots, and keep it in a dry place.

No. 128.—*Ripe Apricot Marmalade.*

1lb. of Apricot Pulp, 1lb. of Sugar.

Take ripe apricots, put them into boiling water, leave them a few minutes, then take them out, and extract the stones, and pass them through a hair sieve; weigh the pulp, and to every pound take a pound of loaf-sugar; clarify it; boil it to the *great feather;* add your pulp, stirring and boiling it till it hangs on the spaddle like a jelly; take it from the fire, and add the kernels of the apricots which you use, previously blanched and dried.

No. 129.—*Cherry Marmalade.*

2 lbs. of Cherries, 1lb. of Sugar.

Choose two pounds of very ripe cherries, of a fine colour, take out the stones and stalks, put them into a pan on the fire, and reduce them nearly one half. Clarify two pounds of loaf-sugar, and boil it to the *little crack;* add the pulp, and mix it in well; put it back on the fire, and stir it with the spaddle: when you can easily see the bottom of the pan, you may be certain of its being done enough.

No. 130.—*Raspberry Marmalade.*

1 lb. of Raspberries, 2 lbs. of Sugar.

Let your raspberries be fresh; clean them from the stalks and leaves; mash and pass them through a splinter sieve, and reduce them on the fire to half, like the cherries. Clarify two pounds of loaf-sugar, boil it to a *ball,* and mix it with the pulp; put it back on the fire, to boil it up a few times; then put it into pots.

No. 131.—*Plum Marmalade.*

1 lb. of Plum Pulp, 12 oz. of Sugar.

Take plums of any kind you please; if they be not ripe enough to pass through a sieve, put them in boiling water on the fire, and let them boil till tender; then take them out, drain them, and pass them through a hair sieve; weigh the pulp, put it on the fire again, and reduce it to one half; to every pound of pulp, take twelve ounces of loaf-sugar; clarify, and boil it to the *little crack;* add the pulp, continue to boil it, and stir it with a spaddle: when, on holding up the spaddle, you see the mixture fall off like a jelly, it is then done.

No. 132.—*Pear Marmalade.*

1 lb. of Pears, 12 oz. of Sugar.

Any pears may be used for marmalades: put them into boiling water, and let them boil a few minutes; then take them out, peel and cut them in pieces, put them back on the fire, and let them boil till tender; next pass them through a cullender, by means of a

wooden pestle; weigh the pulp, and to every pound put twelve ounces of loaf-sugar; clarify and boil it to the *little crack;* take it off, add the pulp, mix it, put it back on the fire, and boil it to the same consistence as apricot marmalade.—(See No. 128).

No. 133.—*Orange Marmalade.*

1lb. of Seville Oranges, 1lb. of Loaf-sugar.

Take Seville oranges, and squeeze the juice through a sieve; put the peels into water, boil them till quite soft, and throw them on a hair sieve to drain; clean them from the pulp, and cut them in pieces, then pound them, with the juice, in a mortar, quite fine; pass them through a fine hair sieve; weigh it, and for every pound of fruit, clarify a pound of loaf-sugar, boil it to the *large feather;* take it off, mix them well, and put it back on the fire. Let it boil till it becomes a jelly dropping from the spaddle, like plum marmalade, (see No. 131); then put it into pots, and keep it in a very dry place.

No. 134.—*Peach Marmalade.*

1lb. of Peach Pulp, 12 oz. of Sugar.

Peel and take out the stones of your peaches, put them for a moment into boiling water, but not on the fire; drain them, and pass them through a sieve: weigh the pulp, and for every pound, take twelve ounces of loaf-sugar; clarify it, and boil it to a *feather;* then add the pulp, first reduced to one half, as cherries, (see No. 129); mix them well together, and let them boil for five minutes: it is then fit to be put into pots.

No. 135.—*Barberry Marmalade.*

1*lb. of Barberries,* 1*lb. of Sugar.*

Mash the barberries in a little water, on a warm stove; pass them through a hair sieve with a spaddle; weigh the pulp, and put it back on the fire; reduce it to one half; take a pound of loaf-sugar, clarify it, and boil it as above; put in the pulp, and boil it together for a few minutes.

No. 136.—*Black Currant Marmalade.*

1*lb. of Black Currants,* 12*oz. of Sugar.*

Pick the currants clean from the stalks, put them on the fire with a little water, till they are quite mashed; then pass them through a hair sieve, and weigh the pulp; put it on the fire, reduce it as above, and take for every pound, twelve ounces of loaf-sugar; clarify it, and boil it to a *crack;* mix the whole, and boil it till it becomes of the consistence of a jelly, which will be proved by the spaddle, as in apricot marmalade. —(See No. 128).

Red Currant Marmalade is made in the same manner.

No. 137.—*Pine-Apple Marmalade.*

Take off the outside of the pine, cut the fruit in pieces, pound it in a mortar, and pass it through a hair sieve; weigh the pulp, and take for every pound one pint of syrup; boil it to a *blow,* add the pulp, and boil it till it jellies, like apricot marmalade.—(See No. 128).

SECT. VII. OF JELLIES.

No. 138.—*Of Jellies.*

JELLY is composed of the juice of fruits, mixed with sugar, but it is not every kind of fruit that will make a jelly; such only as are mucilaginous, as currants, apples, black currants, cherries, apricots, &c. being used for this purpose.

No. 139.—*Currant Jelly.*

Take any quantity of currants you please, pass them through a splinter or cane sieve, and put them on the fire, stirring them with a spaddle till they begin to boil; then pass them through a flannel bag to clear the juice; measure your jelly, and take an equal quantity of syrup, boil it to a *crack*, put in the juice, and let it boil, till you see, by dipping your skimmer in the jelly, and again raising it, the jelly forms a web upon it, which, if boiled enough, will remain on the skimmer. Take it off the fire, let it stand a few minutes till the scum has settled on the surface, which must be removed with a skimmer, and it is then fit to put in your pots. When cold, cut pieces of paper to the size of your pots, and steep them in brandy to cover the jelly.

No. 140.—*Cherry Jelly.*

Take the required quantity of cherries, pick off the stalks, and take out the stones, and add a fourth part of currants: make it as in No. 139.

No. 141.—*Raspberry Jelly.*

Raspberry jelly is rather a currant jelly, with raspberries, as there must be three parts of currants and only one part of raspberries. It is made as No. 139.

No. 142.—*Black Currant Jelly,*

Is made in the same manner as red.—(See No. 139).

No. 143.—*Apple Jelly.*

Pare your apples, cut them into quarters, and put them into cold water sufficient to cover them; boil them till they become a mass; put them into a sieve to strain off the liquid, and run it through a flannel bag to clear it; measure it, take the same quantity of syrup, boil it to a *crack;* put in your juice, or jelly, and finish it like the currant jelly.—(See No. 139).

No. 144.—*Quince Jelly,*

Is made like that of apples.

No. 145.—*Barberry Jelly.*

Pick your barberries clean from the stalks, weigh them, and for every pound take one pound of syrup; boil it together till the sugar comes to the *pearl,* then pass it through a fine hair sieve into an earthen pan, with a spaddle, to extract the juice; when strained, put it again on the fire, and finish it like currant jelly.—(See No. 139).

SECT. VIII. OF FRUIT AND OTHER PASTES.

No. 146.—*Of Fruit Pastes.*

PASTES, are fruits of which the pulp has been extracted, reduced into paste by heat, and being mixed with sugar, become of a consistence susceptible of taking any shape you please; they also candy very well.

No. 147.—*Apple Paste.*

Take apples, according to the quantity of paste you wish to make, boil them in water till they are quite soft, then take them out of the water, mash and pass them through a hair sieve; weigh the pulp and put it into a pan. Take the same weight of sugar, clarify it, and boil it to the *large feather;* take it off, mix it with the pulp, then put it on a slow fire, and stir it with a spaddle; when it begins to boil a little, it is done; pour it out thin on plates, or in moulds, which must be previously placed on sheets of tin: they may be of different shapes, as hearts, circles, &c. That which you run out on plates, after remaining twenty-four hours in the stove, may be cut in rings, or fillets to form knots, or any other form you please. When wanted for candy, or any other purpose, it may be coloured by adding a little liquid carmine to the pulp before you mix it with the sugar. Dry the articles in a stove.

No. 148.—*Quince Paste.*

Quince paste is made in the same manner as the preceding; it may be made of different colours, and is cut in fillets to form different shapes.

No. 149.—*Currant Paste.*

Take a quantity of currants, pass them through a hair sieve to take out the seeds, reduce them on the fire, stirring it all the time with a spaddle; when you see the pulp forms a paste, take it off and weigh it: to a pound and quarter of reduced juice, add a pound and half of loaf-sugar; clarify it, and boil it to a *feather;* mix the whole, boil it up, and put it into moulds, or spread it out thin on tin plates, and cut it according to the purpose for which you may want it, as apple paste.—(See No. 147).

No. 150.—*Cherry Paste.*

Take some cherries, quite ripe, clear them from the stalks and stones, put them in a pan on the fire, and boil them for a little time; take them off and pass them through a hair sieve, by the help of a spaddle; weigh the pulp, and to every pound add a pound of loaf-sugar; clarify it, and boil it to the *feather;* having reduced the cherries to a paste, mix it with the sugar with the spaddle; put it again on the fire till it boils, and pour it into moulds or on tin plates, and let it dry in the stove; when dried on one side take it from the moulds, and dry the other side on a sieve.

No. 151.—*Apricot Paste.*

Take ripe apricots, put them into boiling water, boil them two or thee minutes to soften them, and pass them through a hair sieve; put back the pulp into the pan to reduce it, stirring it with a spaddle lest it should burn to the bottom; when brought to a pulpy consistence, take it from the fire, weigh it, and to every pound of pulp put half a pound of loaf-sugar; clarify it, and boil it to a *feather;* add the pulp, put it back on the fire to boil for a minute, and when you find your paste drop off easily from the spaddle, take it from the fire, fill your moulds, and dry it as before; or you may make papers plaited on pieces of wood, to the required shape, and fill and dry them in the stove in the same way; when dry, you must wet the papers to take out the paste.

No. 152.—*Plum Paste.*

Take the stones out of green gages, or any sort of plums that will preserve well, put them into a pan with a little water, boil them to a jam, pass them through a hair sieve, with a spaddle, and put the pulp on the fire to reduce as above; then take it off, weigh it, and to every pound of pulp put one pound of loaf-sugar; clarify it, and boil it to the *great ball;* mix, and boil the whole together; put it in moulds, and dry it, as cherry paste.—(See No. 150).

No. 153.—*Peach Paste.*

Peel some ripe and very good peaches, and cut them into little pieces; put them in a pan without water, to

boil and reduce them; take them off, weigh them, and for every pound of pulp put half a pound of loaf-sugar; clarify it, boil it to a *feather*, and add it to the pulp; put it back on the fire for a few minutes; take it off, pour it out, and dry it in the stove, as cherry paste.—(See No. 150).

No. 154.—*Raspberry Paste.*

Pass through a sieve the quantity of raspberries you mean to use; reduce them, as directed before, on the fire, to the consistence of paste, and to every pound and a quarter of pulp, take one pound and a half of loaf-sugar; clarify, and boil it to a *feather;* mix the whole, and finish it as before.

No. 155.—*Orange Paste.*

Extract the juice of Seville oranges by pressure, then boil the rinds till they are tender enough to be crushed between your finger and thumb; scoop out the pulp, and then pound the rinds, with half the juice, in a mortar very fine, and pass them through a fine hair sieve; keep it on the fire till it forms a marmalade; take it off, weigh it, and for every pound of pulp take two pounds of loaf-sugar; clarify it, and boil it to a *feather;* mix, and finish it like currant paste.—(See No. 149).

No. 156.—*Lemon Paste,*

Is made as the preceding, except that you must not use any of the juice; put it on the fire, and reduce it a little; add a pound of powdered sugar, and boil it up once.

No. 157.—*Black-Currant Paste, or Drops.*

This is made in the same way as red-currant paste, (see No. 149), except that when the paste is cold, it must be put into a bladder, and forced through the pipe like macaroons, to form small drops; lay it on tin plates slightly buttered, and put them in a warm stove; when dry enough, detach them with the blade of a knife, and put them on a sieve to finish drying.

No. 158.—*Marsh-Mallow Paste.*

1lb. of Gum Senegal, 1lb. of Sugar in syrup, half a pint of Apple Juice, Essence of Naroli.

Put into a mortar a pound of gum senegal, pound and sift it through a hair sieve, dissolve it in double its quantity of water, and let it stand a day or two: when perfectly melted, strain it through a lawn sieve, and add to it half a pint of apple juice* prepared as for apple jelly, (see No. 143); put it on the fire, with a pound of sugar clarified, and dry it to a thick consistence, taking care to have a little fire, covered with ashes, under it; then whisk to a snow six whites of eggs, and add them to your paste. Continue to stir the mixture, to prevent its sticking to the pan, which would entirely spoil your paste. You will know when it is done, if, on applying some of the paste to the back of your hand, it does not stick: this mode of

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* Marsh-Mallow is not used on account of its unpleasant taste; apple jelly is equally good, and possesses the same healing qualities; if it be wished, however, to use marsh-mallow, the necessary quantity is half a pound, taking care that the roots be quite fresh.

making it is rather tedious, but it is the best. Add to your paste a drop of essence of naroli, or a glass of orange-flower water; when finished, powder a marble slab with starch-powder, on which you must flatten your paste; when cold, you may cut it into long strips; then put it in boxes, well powdered with starch, that it may not stick together.

No. 159.—*Liquorice Paste,*

Is made like the preceding. You must cut into little pieces a pound of stick-liquorice, and boil it in a sufficient quantity of water to dissolve a pound of gum Senegal; add to the liquorice half a dozen apples, (rennets), and a handful of pearl barley; draw off the decoction, dissolve the gum in it, and add half a pound of sugar; finish as for marsh-mallow paste.

No. 160.—*Jujube Paste.*

1 lb. of Gum Senegal, ½ lb. of Sugar, Orange-Flower Water.

Take a pound of gum Senegal, pound and dissolve it in orange-flower water, sufficient when it is dissolved to drain and leave a sediment; put it on a slow fire to reduce, and keep stirring it; when it is of the consistence of paste, clarify half a pound of loaf-sugar, boil it to a *blow,* and add it to your paste; when mixed, put it on a very slow fire, and dry it to a good consistence; run it into moulds of tin about a quarter of an inch thick, and place them in a stove. When dry, take out the paste and cut it into small pieces, or in any shapes you please*.

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* Jujube paste is in great vogue in France, and on the Continent, as a medicine for coughs and colds.

No. 161.—*Orgeat Paste.*

1lb. of Almonds, 2¼lbs. of Sugar.

Put some almonds into boiling water to blanch, take off the skins, and put them into cold water instantly, that they may be perfectly white; leave them a day in this water, and the next day pound them very fine, sprinkling them at intervals with orange-flower water; weigh the paste, and to every pound take one pound and a quarter of loaf-sugar; clarify it, boil it to the *little crack,* and add the sugar to your almonds; mix them well with a spaddle; take out the paste, and put it to cool in an earthen pan; when cold, pound it in a mortar, to make it sufficiently elastic; then powder with sugar a marble slab, put your paste on it, and form it into tablets, or roll it so as to form sticks.

SECT. IX. OF PRESERVED FRUITS.

No. 162.—*Of Preserved Fruits.*

THE ancients preserved their fruit in honey, of which they distinguished three sorts: the common honey, or honey from flowers; the honey-dew, gathered in abundance on Mount Libanus, by the Arabs; and honey from reeds, nearly the same as our sugar. Preserves are dry or moist, and are made accordingly, some with half, and some with full sugar. They should be kept in a dry place, but not too warm, because too much heat will cause them to ferment. If the place be damp, the preserves will become musty; some also that have the full quantity of sugar will candy; in this case a small quantity of pulverised alum, dissolved in a spoonful of water, must be put into the syrup.

No. 163.—*Wet Cherries.*

1lb. of Cherries, 1lb. of Sugar.

Choose some fine cherries, stone and pick them, and to every pound of fruit add one pound of loaf-sugar; clarify it, and boil it to a *feather;* put in your cherries, and take care to move the pan from time to time, that the sugar may boil all over the fruit; when it has boiled over ten or twelve times, take it from the fire and put it into a pan. The next day you must drain the syrup from the cherries, put it on the fire, and boil it to a *pearl;* put your cherries in again, and boil them up several times: do this four days running, boiling them

a degree more each day; on the fifth day drain them, and boil your sugar to the *little blow;* put in your cherries, and give them a boil over; put the cherries and syrup into pots, but do not fill them quite, that you may cover them with currant jelly, which will form a smooth and transparent gloss on the cherries; when the fruit is cold, cover the pots with paper.

No. 164.—*Dried Cherries.*

1lb. of Cherries, ½ lb. of Sugar.

Stone and pick your cherries; take half a pound of sugar to a pound of fruit, and put the cherries in a pan, a layer of cherries, a layer of powdered sugar, and so on; let them stand three days, then pour the mixture into a copper pan, and boil it up five or six times; let it cool, take them out of the syrup, drain them, and spread them thin on hair sieves; put them in a hot stove to dry, turning them on clean sieves every eight hours till dry.

No. 165.—*Whole Cherries.*

1lb. of Cherries, 1lb. of Sugar.

Take one pound of cherries, shorten the stalks, and preserve as directed at No. 163; drain them on sieves, and dry them in the stove till you can handle them: roll them in your fingers, to make them round and smooth, then by applying to them four or six of the dried cherries, (see No. 164), they will appear very large cherries; lay them, when done, on tin plates, the stalk upward, and powder them lightly with fine powdered sugar, and put them into a stove: the next day

turn and powder them again; when sufficiently dried put them in boxes for use.

No. 166.—*Dried Cherries in Bunches.*

Choose cherries of equal size, and form them into bunches, by tying the stalks with iron binding wire; boil some syrup to a *blow,* and put your bunches into it, boiling them over several times; take them from the fire, pour them into an earthen pan, the next day boil them over again a few times; when cold, drain and dry them in the stove, on sieves, with a moderate heat.

No. 167.—*Green Apricots, Wet.*

Take apricots, of which the stones are not yet formed, and through which you can thrust a pin; take off the down, (see No. 127), and put them into boiling water to blanch; when you see them rise on the top of the water, take them off the fire, and if you can easily put the head of a pin in them, take them out with your skimmer, and throw them into cold water; some minutes afterwards drain them on sieves; take some syrup prepared (as in No. 2), let it just boil up, and put in your apricots; let them boil over a few times, then put them out into a pan; after you have skimmed them well, the next day drain the syrup from them, and increase the quantity of syrup by adding some fresh to it, and boil it more by a degree; put back your apricots into the syrup, boil them up two or three times during five days, adding each day a little fresh syrup; the last boiling of the syrup must be to the *large pearl,* but must not exceed that point; boil them over, that is, when the sugar boils it must cover the fruit; skim them well, and put them by in dry pans; take them out, and dry them when wanted.

No. 168.—*Green Apricots, pared, Wet.*

Take apricots as above, and with a pen-knife pare them, throwing them, as you do them, into cold water; blanch them, (see No. 167); let them cool in the water in which they are blanched, and when your fruit is cold, put it, with the same water, on a slow fire for a short time to make it green; but take care that the water does not boil, only simmer at most; when the head of a pin will easily go through them, take out your apricots, put them into cold water, and preserve them as before.

No. 169.—*Ripe Apricots, Wet*.*

Take apricots, neither too ripe nor too green, and if they are to be whole, cut a small slit near the stem, and push out the stone; put them into boiling water to blanch, but mind they do not break, which will be the case if you blanch them too much; take out the apricots as they rise on the water, put them into cold water, and drain them on a sieve. Take some syrup, boil it to a *feather*, and put in gently as many of your apricots as will swim; boil them up a few times, skim them, and put them in an earthen pan; the next day drain the syrup from the fruit, and add to it a small quantity of fresh syrup; boil and skim it till it comes to the *small pearl;* put your apricots into it, let your

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* The three kinds of apricots best for the confectioner's use are as follow: the first resembling the peach, red on one side and yellow on the other, the stone smooth and flat; the second is between the peach and the plum, the colour lighter and the kernel sweeter; the third is smaller, yellower, and less agreeable to the taste. In England, the following are the principal species: the Masculine, Moreparks, Peach, Brussels, Breda, Turkey, Algiers, Orange, Transparent, Alberge, and Portugal Apricot.

syrup boil all over them, skim, and put them back into your pan, and repeat this the third day; the fourth day your syrup must be boiled to the *small blow;* put in your apricots, boil them up a few times, skim them very carefully, put them by in dry pans, keep them for use, and dry them when required.

No. 170.—*Ripe Apricots, pared, Wet,*

Are preserved like the preceding, except that they must be divided, the stones taken out, and lightly peeled with a small knife: these apricots are excellent for compotes.

No. 171.—*Apricots filled with other Fruits.*

Filled apricots are preserved whole. The stone must be taken out through a small incision near the stem. (See No. 169).—If, when preserved whole, you want to fill them, wash the syrup off with warm water, and put in plums, dried cherries, raspberries, or any other fruit, with one of the kernels peeled. Dry them in the stove.

No. 172.—*Apricots preserved, without Fire.*

Take very ripe apricots, cut them in halves, take out the stones, and put a layer of them in a pan; take white sugar-candy, pound and sift it fine, and powder your apricots with it, forming a layer of apricots and a layer of sugar. You must put a pound and a half of sugar-candy to a pound of fruit; let your pan stand in the sun for four days, and stir the fruit three or four times a day; then put them in pots. Apricots preserved this way taste better than when preserved by boiling, and they will keep equally well.

No. 173.—*Raspberries, Wet.*

Take raspberries, which must be very clean, and as much clarified sugar as will swim your fruit; boil it to a *blow,* and let the fruit boil up ten or a dozen times; take it from the fire, skim it well, and put it into a pan. The next day drain off the syrup, and put the raspberries into pots; boil your syrup with the same quantity of currant juice, prepared as for currant jelly, (see No. 139), let it boil to a light jelly, and fill your pots with it over the raspberries; cover them over with paper when cold. A fine, strong, cordial and stomachic wine is made from raspberries: a spirituous liquor is also made from them.

No. 174.—*Dry Raspberries.*

Preserve them as the last; but instead of putting them in pots, drain them on sieves, and put them in a stove to dry.

No. 175.—*Walnuts, Wet.*

Choose some of the largest green walnuts before the shell is formed; peel off the green rind as far as the white, and put them, as you do them, into cold water; put a pan of water on the fire, and when boiling, throw in your walnuts, with a little pulverised alum; blanch them till you can put the head of a pin through them; take them out and put them into cold water; when cold, drain them quite dry, and put them into an earthen pan. Clarify some double refined sugar, boil it to the *little thread,* let it cool, and pour it over your nuts. Continue to drain the syrup from them for five

days, putting it on the fire each day to increase its degree, yet it must not boil, as it would blacken it; each day you must add a little fresh syrup, to replace that which is imbibed by the nuts. The fifth day, for the last time, your sugar must boil to the *great pearl;* when it is getting cold, pour it on your nuts, as directed before, cover your pan, and keep them till you want to dry and use them.

No. 176.—*Green Gages, Wet.*

Let your fruit be neither ripe nor green; prick the gages all round with a fork, and put them in a copper pan with water enough to swim in; put it on a moderate fire, and when the water nearly boils, take it off, and let the gages remain in it till next day, then put them back on the fire in the same water, with a handful of salt, or spinach, to turn them green; you must keep them warm for three hours, taking care that the water does not boil. Continue to stir them; when they are green increase the fire, and when they begin to swim take them out and put them into cold water, which should be ready for the purpose; renew the water several times, that the gages may be quite cold; drain them on sieves.

Take some syrup and boil it to the *little thread;* put the fruit into it, and let it boil up a few times; skim it well, and let the gages remain in the syrup for four days; drain the fruit off every day, and put the syrup to boil a degree, and skim and pour it over the fruit. The fifth day your sugar must be at the *pearl;* put the fruit in, and let the syrup boil over it; take it off, skim it well, and put it in dry pans for use, with syrup enough to cover it.

No. 177.—*Mirabelle Plums, Wet*.*

Prick them all over, like the green gages, and put them into cold water; when ready, put on the fire a pan full of water; when it boils put in your mirabelles; as soon as they rise on the top of the water take them out with a skimmer, and put them into cold water; when cold, drain them, take syrup, boil it to the *little thread,* and preserve them as green gages.—(See No. 176.)

No. 178.—*Pears, Wet†.*

The pulp of the eating pear should be tender, delicate, sugary, of a good flavour, and a little perfumed, the juice sweet and perfumed; and such as are scented must not be very hard, strong, and stringy; those for preserving must be sweet, fleshy, and rather firm.

Prick your pears all round with a fork, put them in a pan on the fire, with water enough to swim in, and stir them till they become soft, which you can ascertain by feeling them; take them out, throw them into cold water, and pare them, leaving as little mark of the knife as possible; put them into another pan of cold

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* The Mirabelle Plum is not common in England; it is found in great abundance in the neighbourhood of Metz, and the confectioners of that town carry on an extensive trade in them: when preserved, they are packed in round boxes, each containing a pound, and are forwarded to all parts of France, the Continent, and foreign countries.

† We have the following varieties of the Pear: Jargonel, Green Chissel, Windsor, Charmontelle, Colmar Catherine, Beurré du Roy, White Beurré, Winter Beurré, Orange, Bergamotte, Gansel Bergamotte, Summer Bergamotte, Autumn Bergamotte, Summer Bonchretienne, Winter Bonchretienne, St. Germain, Kamden's Bergamotte, Brown Beurré, Caditac Baking Pear, Worsted Baking Pear, Parkinson's Baking Pear.

water, and afterwards put them on the fire again to finish blanching them, till you can easily thrust the head of a large pin through them; put them again in cold water, drain them, and put them into a very light syrup, that is to say, boiled to the *small thread;* let the syrup boil over them twice, take them off, skim them, and put them in an earthen pan; the next day drain your pears, and boil your syrup a degree more; add, if necessary, a little new syrup to replace that already imbibed by the pears. Let them stand till the next day, when you must repeat the same process; the fourth day drain off the syrup, and boil it to the *great pearl;* put in your pears, and give them a good boil over; take them off, skim them well, and put them in dry pans for use.

No. 179.—*Peaches, Wet.*

The pulp of the peach should not be very firm, the skin should be fine, and yellow without any green spots; the fruit should melt in the mouth, and its juice must be sweet, and should have a taste of wine, and even of musk; a slight down on the skin, and a small stone*.

Take some very fine peaches, prick them with a large needle, throw them into cold water, and put them on the fire in the same water to blanch them; when you feel them soft, take them out, and put them again

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* There are 22 sorts of Peaches: Royal George, Montauban, Nobles, Early Ann, Red Magdalen, French Mignone, Galand, Old Newington, Admirable, Early Want, Chancellor, Nivette, Late Newington, Double Swalsh, Double Montague, Tèton de Venus, Early Newington, Late Violet, Nutmeg, Incomparable, Millet, and Catherine Peaches.

into cold water; when cold, drain them, and arrange them in an earthen pan; then cover them with syrup, which must be boiled to the *little thread.* The next day drain off the syrup, boil it a degree more, skimming it carefully, and add a little more fresh syrup if required; the third day repeat the same process; on the fourth day drain them, and boil the syrup to the *large pearl;* put in your peaches, and boil the syrup over them once; skim them well, and put them in dry pans for use. They may be also cut in halves, and preserved in the same manner.

No. 180.—*Figs, Wet.*

Take nearly ripe figs, make an incision of half an inch in length near the stem, and throw them into cold water; then put them on the fire, and let them boil at least half an hour; take them out, put them into cold water, and preserve them as in the preceding article.

No. 181.—*Quinces, Wet*.*

Choose your quinces fine and ripe, of a clear yellow, without spots; prick them with a fork, put them in a pan of cold water, and put them on the fire; when tender, take them off, and put them into cold water; when cold, pare off the skin, cut them in quarters, and take out the core; as you pare them, put them into a third cold water, in which you must finish blanching them like the pears (see No. 178); preserve them in the same way. If you wish them to be red, add some prepared cochineal, (see *Colours),* or liquid carmine.

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* There are three kinds of Quinces: Pear, Apple, and Portugal Quinces.

No. 182.—*Oranges cut in Figures.*

Cut on the rind of your oranges stars, borders, or any other fanciful ornament, but take care not to go deeper than the pith or white; put them into a pan of boiling water, boil them till the head of a pin will easily penetrate; throw them into cold water; take some syrup, boil it to a *thread,* put in your oranges, which you must have previously drained dry, boil them up six or eight times, and put them by in a pan till next day, then drain your fruit, boil up your syrup a few minutes, skim it well, and pour it on the fruit; repeat the same process the third day; the fourth day drain off your syrup, add some fresh to it if required, and boil it to the *large pearl;* put in your oranges, boil them up, take them off, skim them well, and put them in dry pans for use. Tie them down when cold.

No. 183.—*Whole Orange Peels.*

Preserve them as the preceding, except that you must take out the inside, with the handle of a table spoon, or any tool you may have that will answer the purpose, through a hole about the size of a shilling, at the stem of the orange. When they are blanched, you may easily take out the pulp which adheres to the peel with the same spoon, or tool: these are sometimes filled with jelly, which looks very pretty.

No. 184.—*Lemons cut in Figures.*

Pick fine lemons, of which the rind is very smooth and clear, and cut; blanch and preserve them as in No. 182.

No. 185.—*Cedraty.*

The Cedraty, a fragrant and beautiful variety of the lemon species, growing chiefly in Italy and the South of France, is preserved in quarters in the same manner as the quince.—(See No. 181).

No. 186.—*Lemon Chips.*

Take some fine lemons, with thick rinds, turn off the peel in long chips, with a small knife, and put them, as they are cut, into cold water; when you have turned the necessary quantity, boil them till they may be crushed between your finger and thumb; then put them out into cold water again; when cold, drain the water from them, put them into a pan, or tub; take as much syrup as will cover them, boil it to a *thread,* and pour it hot on your chips. The next day drain off the syrup, boil it a degree more, and pour it over your chips; repeat the same the third day: the fourth day you must boil the syrup, to the *great pearl,* and add some fresh syrup, as you see necessary; put in your chips, and give them another boil: they are now fit for use. If you wish to candy them, drain them two or three hours before on a sieve, or you may put some in rock candy, which you must dry in the stove the day before, and afterwards turn them round on your finger.

No. 187.—*Orange Chips,*

Are made in the same manner as lemon chips.

No. 188.—*Angelica.*

Choose some fine tender angelica stems, and having cut them into proper lengths of from six to eight

inches, put them in water on the fire; when ready to boil take it off, and let it stand for an hour, it will then be soft enough to allow the filaments, and the upper skin, to be drawn out with a knife; as you do them, put them into cold water, next boil them till they look whitish, then take them off, and put in a handful of salt; let them cool in the water; when cold, take them out and throw them into cold water; drain them, boil your syrup to a *thread* (see No. 6), and preserve them as green gages.—(See No. 176).

No. 189.—*Chesnuts.*

Take any quantity of chesnuts you wish to preserve, take off the rind with a knife, and throw them as you do them into a pan of cold water; when done, put them on the fire, and blanch them; then take off carefully their inside skin, and put them into another pan, with an extremely light syrup; that is to say, just sweetened: put your pan by the side of the fire, and then let them just simmer for a whole day, taking care not to let them boil; adding to them, from time to time, a little syrup. The next day continue the same operation, till your syrup comes to a good consistence, so as to keep; when you wish to make use of your chesnuts, take them out of the syrup, and put them to drain; then put in a small copper pan, a small quantity of syrup; boil it to a *blow*, then take it off, and when rather cold, work it against the edges of your pan, with a spaddle, till it becomes brilliant; then dip your chesnuts in, take them out, and put to drain on a wire; then put them to dry a few minutes in a stove. They ought to be very brilliant, and great precaution is required in preserving them.

No. 190.—*Green Hops, Wet.*

Choose some of the finest green gooseberries, and with a pen-knife slit them across down to the stem, and take out the seeds; then have a needle and white thread, making a knot at the end, and take one of your prepared gooseberries, and pass the needle through the stem end, then take another, and so on, till you have formed a resemblance of the hops, then fasten off your thread. Put them in a pan of cold water, with a handful of salt, and let them stand all night; the next day put them in a pan of fresh water, and then on the fire to blanch them till quite tender; drain them off, and preserve them as green apricots.—(See No. 167).

No. 191.—*Whole Pine Apple.*

Break off the top and stem of your pines, trim them well, and prick them all over with a fork, then put them into a pan of water and boil them till tender; take them out and put them into cold water; when cold drain them quite dry, and put them in a glass jar, or a pan; take syrup enough to cover them, boil it to a *thread,* and pour it on your pines; let them stand two or three days, then drain off your syrup, boil it a degree more, skim it well, and pour it over your pines; repeat this three days more, adding some new syrup as the pines imbibe the first quantity; the sixth day you must boil your sugar to the *great pearl,* then put in your pines and give them a boil up; take them off, skim them well, and put them in dry pans for use.

No. 192.—*Pine-Apple Chips.*

Cut your preserved pine-apples in slices, half an inch thick, wash them in warm water, and place them on hair sieves, so as they do not touch each other; sift some fine powdered sugar over them, and put them in the stove for four days; turn and sift some more sugar over them every day; when dry, put them in boxes, with white paper between each layer.

No. 193.—*Green Gooseberries.*

Take large green gooseberries, pick them, and run a pen-knife through them, then put them on the fire in a pan of water, with a handful of salt; stir them till they rise on the water, then take them out, and throw them into cold water; when cold, drain and preserve them like green apricots.—(See No. 167).

No. 194.—*Cucumbers, or Gerkins.*

Choose some fresh and very green cucumbers, free from specks, and prick them all over with a fork; put them on the fire in a pan of water, with a handful of salt, let them boil till quite tender, take them out, throw them into cold water, drain and preserve them as the green gages.—(See No. 176).

No. 195.—*Damsons, Wet.*

Fill your preserving-pan half full of syrup, boil it to a *thread;* put in as many damsons as will swim in the syrup, warm them on a slow fire till they burst, then take them off, and let them stand still the next day. Drain off the syrup, add, if necessary, some fresh syrup, boil it to a *strong thread,* skim it well, and then

put in your damsons; give them a boil round, and let them stand till the next day; drain off the syrup, and boil it to the *large pearl;* boil your fruit in it a few minutes, and then put it in dry pans for use.

No. 196.—*Mogul Plums**.

Take moguls, neither too ripe nor too green, that is, when they begin to turn yellow; prick them all over with a fork, and put them into cold water; put them on the fire with sufficient water, so that they do not rub against one another, add a handful of salt, and stir them till they are tender; you must be very careful, as they will soon go to pieces, and spoil; take them out, and put them into cold water: when cold, drain and preserve them as in No. 176.

No. 197.—*Currants in Bunches*†.

Take the finest red or white currants you can get, open them on one side, and take out the seeds with a needle, and tie as many of them together by the stalk, with red thread, as will form a pretty bunch; weigh them, and for every pound of fruit, take one pound and a half of clarified sugar, (see No. 2); boil it to the *great pearl;* put in your bunches of currants, and

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* The plum should melt in the mouth, should be sweet, and have a little perfume in its flavour. There are twenty sorts of plums: Early Morocco, Early Damask, Orleans, Green Gage, Primordian, Black Damask, La Royale, Great Damask, Egg Plum, Apricot Plum, Catherine, Red Imperial, Drap D'or, Imperatrice, Damson, Wine Sour, Violet, Perdrigon, Blue Gage, Bullace, and Mirabelle Plums.

† The white currants possess the same qualities as the red, and are generally larger. The different kinds are, White Grape, Common White, Common Red, Champaigne, and Black Currants.

boil them all over well; take them off, let them stand five minutes, and skim them well. Repeat this twice more; you will know when they are done, as the syrup boils exactly like the currant jelly.—(See No. 139).

No. 198.—*On Candying Fruit.*

The fruit you mean to candy, must be taken from its syrup, washed clean in lukewarm water, and dried in the stove; for, without that precaution, the candy would not adhere to the fruit. Boil some syrup to a *blow*, and put in your fruit; but as they will lessen the degree of your syrup, boil it up till it is at the *blow* again; then take the pan off the fire, let it stand a few minutes, and grain your sugar by rubbing the inside of the pan with a skimmer; when the sugar begins to whiten, take your fruit separately, and stir it into the white part; take the fruit out with a fork, and place it on a wire grating over a pan, to drain: it dries directly, and remains brilliant.

No. 199.—*Clear Cakes.*

Take any kind of jelly, (see *Apple Jelly*, No. 143, and following numbers); but for this purpose it must not be so much boiled as usual, because a crust or candy on the surface is requisite. When the jelly is boiled, whether red or white, put it into pots about the depth of half an inch, more or less, and place them in the stove of a proper heat, (see No. 201); leave them for a day, and then see whether a crust be formed on the surface; if so, carefully take the cakes out with a knife, by turning it close to the pot; then lay them on plates of tin extremely clean: they may be cut into any shape you please, as ovals, squares, lozenges, &c.;

then put them back into the stove, that they may form a crust all over; take them from the tin when firm, and finish drying them on sieves in the stove: they are now fit to candy.—(See *Candied Jelly*, No. 28).—They may also be used without candying, for garnishing, and for various purposes.

SECT. X. THE STOVE, AND DEGREE OF HEAT.

No. 200.—*The Stove.*

THIS is indispensable, and it is equally important for the confectioner that he should study the different degrees of heat, so as to proportion the exact heat necessary for a particular article by the thermometer. A *drying* stove must always be heated by another external stove, the flues of which should cross it at the bottom, the stove being put against the back of it. The flues should lay inside, and be placed in the angles, to give the stove an equal and continued heat, which heat may be regulated by increasing and diminishing the quantity of fire in the outside stove; the drying stove is thus kept clean and free from the least dust, which could not be the case were it heated with charcoal, or any other fuel fire, placed inside for that purpose. These stoves must have iron bars to support the sieves, plates, wire-gratings, or any other thing put to dry on them. The door of the stove must shut close, and the whole stove must be close, and fire-proof; two circular openings, three or four inches over, at the side, having each their little door, must be made to let out and evaporate the excess of heat; they must be near the top. A Reaumur's thermometer must be placed withinside, to ascertain the proper degree of heat.

No. 201.—*Degree of Heat.*

This must be regulated according to the nature of the confections exposed to it:

	Degrees.
Sugar Candy, at eight days	90
Candy in three or four hours	100
When it drains, to facilitate and dry the candy	120
Dry fruit, such as cherries, strawberries, &c. (more heat would make them black)	80
The finest biscuits, iced, white or coloured	80
Comfits, to whiten them, during their making, from	70 to 75
Liqueur Drops	80
Blanched Almonds, whether to use whole, or to preserve for winter	70

In summer the almonds may be dried in the air, as too much heat will occasion them to separate. Observe, that the degree of heat is always stronger at the top of the stove than in any other part.

SECT. XI. OF TABLETS AND ROCK SUGAR.

No. 202.—*Conserve Tablets.*

THESE are wrought sugar made in the form of a tablet; they contain a part of the pulp of fruits, or are flavoured with essences. They are agreeable to the taste, and serve as an ornament to *asiettes montées for* the dessert.

No. 203.—*Orange-Flower Tablets.*

2lbs. of double refined Sugar, ½lb. of Orange-Flowers.

Clarify, and boil to the *large feather*, two pounds of double refined loaf-sugar; take half a pound of picked orange-flowers, cut them up with a knife, not very small, wetting them with lemon-juice to preserve their whiteness; then throw them into your sugar, and boil it up again to the degree just mentioned. Take the pan from the fire, let the mixture rest for a few minutes, and then work it with a spaddle, rubbing it round the edges of the pan: when you observe a bright icy appearance on the surface, stir it in the middle with the spaddle, and pour it in a paper, formed as a large case. Mark the cake with the point of a knife of the size you intend your tablets to be, and when cold it will easily break in the proper pieces.

No. 204.—*Fruit Tablets.*

½lb. of Fruit, 2lbs. of Sugar.

Take any fruit in season, and make half a pound of pulp, (see *Fruit Paste*, No. 146); boil two pounds of sugar, as directed in the preceding article, and finish them in the same manner.

No. 205.—*Flower and Essence Tablets,*

Are made in the same manner as the orange-flower tablets, (see No. 203), using what flowers or essence you please, as roses, violets, pinks, &c.; pound them in a marble mortar, adding the juice of a lemon.

No. 206.—*Pistachio Tablets.*

½lb. of Pistachios, 2lbs. of Sugar.

Put into boiling water half a pound of pistachio kernels, when the skins will easily come off; then take them off the fire, throw them into cold water, and strip off all the skins; pound them quite fine in a marble mortar, very clean, with some juice of spinach to make them green; when completely levigated, proceed as for the other tablets.

No. 207.—*Almond Tablets,*

Are made in the same way as the preceding. Before the almonds are used they may be put into an oven, just long enough to colour them, as it improves their taste: they must be pounded with orange-flower water.

No. 208.—*Chocolate Tablets.*

Two ounces of chocolate, and one pound of sugar, prepared as above, the chocolate being previously dissolved in a very small quantity of warm water.

No. 209.—*Rock Sugar.*

Take double refined sugar in proportion to the rock sugar you wish to make; clarify it, let it rest; then take small quantities, according to the colours you want; put into a very clean pan some whites of eggs, but leave no particle of the yolk, which would spoil your work; add some double refined sugar, pounded and sifted through a silk sieve, make an icing of it, or what the confectioners call a *royal icing*, and work it as long as possible with a little wooden spaddle; divide it into four or six little pots, according to the colours you wish to have, and then add the colours, (see *Colours*, No. 515); put some more sugar to make it as firm as it was before. When ready, put the syrup on the fire in a pan, boil it to the *little crack*, take the pan from the fire, put in about the size of a walnut of this icing with your spaddle, and mix it with your sugar, turning it round very quickly, without stopping; the sugar will rise directly, then let it fall, and when it rises the second time, pour it into a hair sieve, keeping the sieve covered a moment with your pan, that it may not fall or become flat. In making rock sugar, much depends on the exact degree of heat, the quickness of the work, and lightness of the icing.

No. 210.—*Mushroom in Rock Sugar.*

The mushroom in rock sugar is a great ornament to the table. It must have a stand, or pedestal, made of pasteboard, which may be of any form you please, as a pyramid, or two drums, placed, the one above the other, the upper one being smallest, and fitted with a hollow tube projecting from its centre, to receive the stalk of the mushroom. The three pieces of this frame-work must be held together, and may be ornamented according to fancy, either in gum-paste, gold, or silver, and the steps of the pyramid, or drums, must be made wide enough to contain different articles of dessert.

To make a mushroom, you must have a tin mould of that shape, opening in the middle with hinges.—(See *Plate* I. *Fig.* 15).—Commence in the same manner as for rock sugar, pouring the sugar into the mould instead of a sieve; it must be lined with buttered paper, cut out at the top, and covering the whole of the upper part of the mould: the moulds are about eight inches in diameter at the head, and the stem about ten inches long, and two and a half in diameter; place a nosegay in it when you serve it up.

No. 211.—*Vases in Rock Sugar.*

Vases have a pretty effect on a table filled with flowers, and ornamented with gum-paste, with pedestals made of pasteboard, ornamented in the same manner, or in gold or silver. You must have plaster moulds hardened with drying oil, or if not hardened, dip them in cold water, and there let them remain a quarter of

an hour while you prepare the sugar; wipe them well with a sponge, and put your sugar in them as directed. (See *Rock Sugar*, No. 209).--The moisture of the mould is forced out by the heat of the sugar, which detaches itself easier than by any other means. Baskets, perfuming pans, pyramids, and figures, are all made in the same way.

No. 212.—*Eggs in Rock Sugar.*

Make moulds which open in two equal parts, shaped on large eggs; place them on a table, and take sugar prepared as at No. 209, and fill one half of each mould, while your assistant closes them instantly and completely. They are very light, and look very natural.

No. 213.—*Eggs in Grained Sugar.*

To make *egg-shells* as thin as natural ones, take moulds in lead, opening in two, and run one side in grained sugar, as for bon-bons, (see No. 53); another person must instantly close it, turning it round in his hands till the sugar has taken all round the mould inside; there must be a person to every two moulds, as only one can be turned in the hand at a time; the egg comes out whole, having neither opening nor seam; it is empty and transparent, nor can any one imagine how it is made. Fruit, or any thing else, may be imitated in the same manner. If you choose to break one end of the egg, it may be filled with yellow cream, to represent the yolk of a boiled egg.

SECT. XII. OF COMPOTES.

No. 214.—*Compotes.*

COMPOTES are served up in compotiers, with a thin syrup, as an accompaniment to ices. All sorts of fruits are prepared as if to be preserved, except that they are not boiled so much: in winter you must use preserves, which must be taken from their own syrup to be put into a thinner one, with the juice of a lemon.

No. 215.—*Green Apricot Compote.*

Blanch and prepare green apricots as for preserves, (see No. 167); when blanched, take them from the fire, cover them with a napkin to make them recover their green colour, and throw them into cold water, draining them on a sieve. Take fine clarified sugar, and make it boil, put in the apricots, and let the syrup cover them; boil them up, take them from the fire, and let them imbibe the sugar for four or five hours; drain them, boil the syrup to the *great thread*, and put the fruit, covered with the syrup, into a pan; when cold you may serve them up in *compotiers*. Observe, that they will not keep many days, except they are boiled every other day; they are made as above only to be used immediately, or the next day at farthest.

No. 216.—*Green Almond Compote.*

The almonds intended for the compote, must be so tender that a pin will easily go through them. It is made in the same way as the preceding.

No. 217.—*Green Gooseberry Compote.*

Open your gooseberries, and take out the seeds, blanch them in water, and put them on the fire without boiling them; as soon as they rise on the water take them off, and let them stand to cool before you drain them; when drained, proceed as for green apricot compote, in No. 215.

No. 218.—*Cherry Compote.*

Take some fine cherries, cut off half the stalks, and wash them in cold water, and let them drain. Boil some syrup to a *pearl,* put in your cherries, and boil them on a strong fire, letting them boil up five or six times, as red fruit preserves its colour best by a great heat. Take them from the fire, move them a little with a spaddle, let them cool, and put them in the compotiers. You may take the stones out if you please.

No. 219.—*Raspberry Compote.*

Choose some fine, clean, and ripe raspberries; wash them, boil some syrup to a *blow,* and put in the raspberries, and take them off again almost instantly, as they must not be suffered to boil. Leave them in the syrup four or five hours, put them on the fire again, and warm them till they are near boiling; afterwards let them cool, and put them in your compotiers.

No. 220.—*Currant Compote.*

You may use either red or white currants; take out the seeds, and put the fruit into cold water, draining it on a sieve; boil some syrup to a *feather*, throw in the currants, and let them boil up two or three times; take them off, skim them perfectly clean, then let them stand to cool, and serve them up in compotiers.

No. 221.—*Ripe Apricot Compote.*

Take some very fine apricots, peel them, divide them into halves, and take out the stones; prick them all over with a large needle, and blanch them carefully; press each singly between your fingers to squeeze out the water; put them in the syrup, and finish them as above.

No. 222.—*Whole Apricot Compote.*

Make a small cut near the stalk of the apricot, take out the stones, prick them all over, blanch them, and carefully press them as above; put them in syrup, and finish as before.

No. 223.—*Plum Compote.*

Prepare your plums like the mirabelles, (see No. 177); but if green, as in No. 176, put them in the syrup, and let it cover them; they must boil up two or three times. Leave the plums in the syrup a day, or till evening; boil them up again all over, and skim them well; let them cool, and they are then fit to serve up.

No. 224.—*Peach Compote.*

Put the fruit into boiling water, take off the skins, and stone them, and finish as for apricots.

No. 225.—*Pear Compote.*

If the pears be small you need not cut them; the large ones must be cut in half. Boil them in water till they are soft to the touch, pare them clean, scrape the stalk, and put them in cold water; drain them, and put them into syrup boiled to a *thread;* boil them on a strong fire till they are perfectly done; if the syrup be not sufficiently reduced, take out your pears, and boil up the syrup and let it cool; put the pears into the syrup, and serve it up. If you wish the pears to be white, put the juice of a lemon into the syrup while boiling. The lemon flavour is very agreeable in almost every compote.

No. 226.—*Broiled Pear Compote.*

Put the pears on the live coals of a very bright fire, that the skins may broil; when done, take them off with the tongs, and throw them into cold water; rub off the skin, or burnt parts, with a cloth, put them in syrup, and finish as above.

No. 227.—*Pear Compote, with Wine.*

Choose very ripe pears, peel them, and cut them in halves; put them in a silver pan, with a glass of good wine, and some pulverised sugar and cinnamon; let them broil, and reduce the syrup; when done, take them off, and put them into a silver compotier, and cover it with your pan to make them a fine colour.

No. 228.—*Apple Compote.*

Take fine apples and cut them in two, peel them, take out the core, put them into cold water, take them out, and put them into a thin syrup, boil them till they are soft, and then put them into the compotiers; strain the syrup through a silk sieve, and then add it to your apples.

No. 229.—*Apple Compote in Jelly.*

Prepare your apples as for the preceding; cut some into small bits, according to the quantity of compote you wish to make, and put them, with the halves, into a very thin syrup. When the halves are tolerably soft, put them into the compotiers, and reduce the small pieces with the syrup; if the syrup be not of a sufficient jelly, strain it through a sieve, and boil it to a proper consistence, (see No. 138); then pour it over your apples.

No. 230.—*Stuffed Apple Compote.*

Prick your apples with the point of a knife, make a hole through them, take out the cores without breaking them, fill them with marmalade of apricots, and bake them, taking care to stop the hole with a piece of apple.

No. 231.—*Quince Compote.*

Cut your quinces into quarters, peel them, take out the cores, blanch them quite tender, and put them into cold water, and let them drain; put them into your syrup, boil them up five or six times, and they are finished.

No. 232.—*Nut Compote.*

Prepare and blanch your nuts as directed in No. 175, put them in the syrup, and let them simmer on the fire without boiling; leave them five or six hours in the syrup, then put them again on the fire, and let them simmer; when cold put them in the compotier.

No. 233.—*Barberry Compote.*

Take some fine very ripe barberries, pick them from the stalks, throw them into syrup boiled to a *blow;* boil them up five or six times, and then pour them into the compotiers.

No. 234.—*Chesnut Compote.*

Roast your chesnuts, peel them clean, and flatten them a little with your hands; put them in syrup, and warm them a little on the fire, that the syrup may penetrate; add a little lemon juice, and some lemon chips, and put them in the compotiers; sprinkle them over with powdered sugar, and glaze them with a salamander.

No. 235.—*Strawberry Compote.*

The strawberry is naturally so delicious a fruit, that it seldom requires the art of the confectioner. To make this compote, put the strawberries in the compotiers, and pour over them a raspberry or currant jelly boiling hot.

No. 236.—*Elder-Flower Compote.*

Make a very strong decoction of elder-flowers, strain it through a silk sieve, and use it to boil some apples in, (which you must have previously peeled and cut in

small pieces), free from speck or blemish; stir them with your spaddle, and make them into a kind of apple paste, or marmalade, and add sugar to the reduced pulp. When of the proper consistence, put the marmalade into a silver compotier, and cover it with a stewing pan, upon the top of which you put some live coals, to give it a fine crust, without making it red hot or burning it. This compote may be decorated with jellies of different colours.

No. 237.—*Compote of Orange Peel.*

Peel some fine China oranges, take off the white or pith very clean, and cut the peels up as fine as vermicelli; blanch them, put them in a sieve to drain, then put them in syrup, and boil them up five or six times.

No. 238.—*Orange Compote,*

Is made without boiling the oranges; they are only to be peeled, cut in slices, the core taken out; add some syrup or sugar in powder, and the juice of an orange.

No. 239.—*Masked Compotes,*

Include all such as have been mentioned; covered or masked with a red or white jelly, which is to be made as directed in No. 138. It is to be run very thin on a silver dish, and then suffered to cool. When you wish to use it, you can take it off by slightly warming the dish on the fire, and then cover the compote which you wish to mask. You may likewise stain the edges with a colour which may be eaten, leaving the centre white.

SECT. XIII. OF COMFITS.

No. 240.—*Of Comfits.*

A COMFIT is an almond, fruit, seed, or paste, inclosed in a covering of sugar, formed of different layers; the beauty and quality of the sugar are its chief recommendation. The best comfits are made at Verdun, in France, and the following method is that of Messrs. Le Roux and Courronne, confectioners of that town. They use the same utensils and tools as in England, and have a copper bason, or pan, with handles at the side and at both ends in iron; two cords are attached to a balance, to which the pan is slung by two pieces of iron formed like an S; this is called the balancing pan.—(See *Plate* II. *Fig.* 2).—The following are also necessary: an iron vessel, or chaffing-dish, to contain charcoal, placed under the pan, and five or six inches from it; another bason, or pan larger and flatter, fixed on a tub, or barrel, with an opening, is used to make fine nonpareils as well as comfits, of every form; a copper beading pan, made in the shape of a funnel, with a spindle in the centre to regulate the syrup, and *pearl* the comfits, a tool which gave the idea of mine for drops (see *Plate* I. *Fig.* 8); sieves of leather, perforated, of different sizes; a small charcoal stove, or brazier, to keep the syrup in the pan of an equal heat, and a ladle to pour it on the comfits.

No. 241.—*Almond Comfits.*

Take ten pounds of Jordan almonds, picked, of equal size, put them into boiling water to peel them; throw them into cold water, and put them on sieves to dry in the air; when nearly dry, put them in the stove to finish drying; next dissolve some gum Senegal in water, pass it through a silk sieve that it may be particularly clean, and take eight pounds of syrup, boil it to the *strong thread*, put in a table spoonful of the gum Senegal to give it a body; take it from the fire, and place it at your right hand on the little charcoal brazier, the fire of which must be covered with ashes lest it should be too fierce, and to keep the sugar of an equal heat. Now put the almonds, blanched as above, into the comfit pan, described in the last article, and give them two charges of gum; dry the almonds well each time, then give them a small charge of syrup, but do not moisten them too much, as that would take off the gum. The syrup must then be added at six different times, increasing the quantity each charge; the eighth time put half gum and half syrup; rub the almonds with your left hand to make them take equally, and not stick to each other, and continue the same till your comfits are of the size you wish, sifting them every tenth charge, to take away the dust of the sugar which is formed in the pan; and if the pan becomes very rough, you must wash it. When the comfits are of a proper size, take them out of the pan on a sieve, and put them in the stove till the next day.

Clarify, in spring water, some fine loaf-sugar, boil it to a *strong thread*, let the first charge have a little gum in it, giving twelve charges, adding likewise to the

eighth charge some gum arabic, or Senegal; be careful to dry every charge well, that your almonds may be white, keeping only a moderate heat under the pan, as too much heat would spoil their whiteness. On the *third day* take double refined sugar, clarify, and boil it to the *little pearl;* give the almonds ten charges, let each charge be less than the preceding one, and to whiten them, dry them for half an hour between each charge, shaking them very gently, and keeping them just warm; take them out, sift them, and put them in the stove till next day. On the *fourth day,* to smooth the comfits take some of the whitest crystallized sugar, boiled to the *little thread;* give the comfits three charges, without fire under them; take care to work them longer than usual, put a gentle fire under them to dry them, and then put them in boxes.

No. 242.—*Comfits in Liqueurs.*

Take ten pounds of the kernels of apricots, or bitter almonds, and put them into hot water to open their pores, that the liqueur may penetrate; take them from the water and let them drain a few minutes; put into a jug the spirits you prefer, as maraschino, brandy, coffee, roses, orange-flower, &c. (see No. 25); this must be twenty-two or twenty-three degrees of strength, tempering them with water, that it may penetrate your almonds; infuse them in the spirit, cork the jug or pot well to prevent evaporation, put it in a warm place for a fortnight; take out the almonds, and drain and dry them in the stove; when perfectly dry, make them in comfits, as described in the preceding article.

No. 243.—*Almonds with Vanilla,*

Are prepared in the same way as the others, adding, when about half their size, in the process of covering them with sugar, two ounces of good vanilla, pounded with sugar, and sifted through a silk sieve; mix this with the syrup intended to lay over them; it will be concealed by the white sugar when finished.

No. 244.—*Almond Comfits of various Flavours.*

Rose and orange-flower almonds are made by clarifying the sugar with water distilled from those flowers: Bergamotte, jessamine, cedraty, orange, cinnamon, cloves, &c. &c. are made by adding essences to the syrup with which you give the comfits the central layers.

No. 245.—*Rose Almonds,*

Are to be made as above. To colour them, put some liquid carmine in the syrup intended for the last ten charges; on the third day add gum Senegal in the first charge. Take care that the almonds are only luke-warm, as too much heat makes them take the heat in blots. Each charge must be gradually diminished, so that the last must be a very small one; on the fourth day, smooth them, as directed in No. 241, with fine sugar, but no colour; they must have three charges to give them a gloss.

No. 246.—*Cinnamon Almonds,*

As before; only at every fourth layer of sugar, you must add gum Senegal, and a little pulverised cin-

namon. Striped almonds, or those which show various colours in stripes, when broken, are made by mixing a different colour in every four or six charges of sugar, and afterwards covering the whole with white.

No. 247.—*Egg Comfits.*

Have the two halves of an egg made in box-wood; take some gum paste, roll it out quite thin, and put into the casts, make it lay close, cut off with a knife the outside edges quite smooth, let them dry, and prepare what you mean to put into them. They are usually filled with imitations of all sorts of fruits. (See No. 501).—In Paris they put in a number of nick-nacks, little almanacks, smelling bottles with essences, and even things of value, for presents. Join the two halves with some of the same paste, moistened with a little water and some gum arabic; then proceed as in No. 141.

No. 248.—*Nut Comfits.*

Crack a quantity of nuts, take eight pounds of good kernels, and put them in the stove for four or five days to dry; make a good fire under your pan for comfits, put in your nuts, rub your hand over them to take off the loose skins, sift them, that no dust may remain, and put them back in the pan, which is slung to a balance, then proceed as in No. 241. They may be flavoured with any essence you choose.

No. 249.—*Pistachio Comfits.*

Take eight pounds of pistachio kernels, the finest and greenest you can get, put them in the stove to dry a little, and proceed as in No. 241. The hollow at the

top of the pistachios must be filled up with sugar. For this purpose, sift some sugar through a silk sieve, and powder the nuts in the first three charges, to cover the inequalities of the pistachio, without causing them to stick together. To make them taste of roses, orange-flower, &c. the sugar must be clarified with the distilled water of those flowers. To give them any other flavour, add the different essences to the middle layers if you wish to colour them.—(See No. 245).

No. 250.—*Cinnamon Comfits.*

As the bark of the *cassia lignea* is frequently sold for cinnamon of Ceylon, be particular to choose it of a dark colour, of a fine taste, strong smell, and leaving no mucilage in the mouth when chewed. Some confectioners purchase the bark of the cassia lignea above noticed, as the price is very moderate; but this is a false calculation, as it requires more than double the quantity of cassia to give any thing like the taste of cinnamon; when used in comfits, the former gives no taste whatever. Take a pound of cinnamon, steep it two or three hours in warm water to soften it, till it is easy to cut it into little pieces half an inch long, as thin as possible; when cut, put it into the stove to dry, when sufficiently dry, put into the pan slung over a charcoal fire, then take a whisk, dip it into your syrup, boiled to the *strong thread*, and shake it over the cinnamon with your left hand, shaking the pan with the right, to move the cinnamon; give eight or ten charges, taking care to shake it well till each is dry. Repeat this operation two or three times a-day, till you perceive that the cinnamon is white, and of a sufficient consistence to allow you to put the syrup on with a

ladle; when the pieces of cinnamon are completely covered, whiten them, giving them eight small charges; not forgetting to dry them after every charge, shaking them gently. Take care also to sift them every time you see any dust in the pan, and each time you put them into the stove to dry. When the comfits are white, have some syrup boiled to a *pearl* in your beading funnel, suspended to a cord, tied across the work-room by a spindle to direct the sugar, which must flow like a small thread gradually on the comfits, which you must continue to shake as gently as possible, and then put them again into the stove. The next day continue the same operation, increasing the quantity of syrup; on the third and last day, use the double refined sugar clarified.

No. 251.—*Angelica Comfits.*

Cut some fine stems of angelica into little rings, blanch them in hot water, throw them into cold water, drain them off, and put them into syrup; boil them till the syrup comes to the *pearl,* take them off on sieves to dry in the stove, minding to turn them from time to time, that they may not adhere to each other; when dry, put them into the comfit pan, and work them as the cinnamon comfits.

No. 252.—*Lemon Comfits.*

Take some lemon peel, and clear it from the pith, leaving only a thin rind, which you must cut into small threads like the cinnamon; blanch and prepare them as the angelica, and finish in the same manner.—Orange comfits the same.

No. 253.—*Celery Comfits.*

Take half a pound of clean celery seeds, and put them in the pan placed on the barrel, and warmed by the chaffing-dish; pour some syrup on them without the gum Senegal, working them with both hands; when they are large enough, put them in the stove for 24 or 48 hours, that they may be perfectly dry; put them back in the pan, give them eight charges of white syrup to whiten them, taking care to dry them well each time, and then put them in the stove; the next day put them into the balancing pan, pour some syrup into the beading funnel boiled to a *pearl.* Continue and finish them in two days as for the cinnamon.—(See No. 250).

No. 254.—*Cherry Comfits.*

Take ten pounds of dried cherries, (see No. 164), roll them singly in your hands to make them round, and put them in a sieve, sprinkled with fine sugar, and roll them well in it, to prevent their sticking to one another; put them in the stove; when dry, place them in the balanced comfit pan, and give them a charge of gum Senegal, stirring them lightly with your hand, that they may be moistened equally; throw in some very finely sifted sugar, dry them well, and put them back in the stove for two or three hours; afterwards repeat the operation as above, and put them back in the stove for a day; on the next day proceed as for almonds.—(See No. 241).

No. 255.—*Barberry Comfits,*

Are made in the same way as the preceding. Currant and Raspberry comfits are also made in the same manner.

No. 256.—*Caraway Comfits.*

Clean and prepare your caraways as the celery seed (see No. 253); they must be smoothed like the almonds, (see No. 241), and they may be *pearled* like the celery.

No. 257.—*Comfits in Gum Paste.*

Confectioners who make large quantities of comfits, keep together the scrapings of their comfit pan, and broken bits, to be dried, pounded, and sifted through a silk sieve, which, mixed with gum dragon, moistened, form a gum paste. Different flavours are given, as coffee, chocolate, bergamotte, vanilla, &c. A large piece of this paste is to be rolled with a roller, and cut with tools of different forms, as lozenges, hearts, clubs, &c.; cut a sufficient quantity for a pan, which is about eight pounds, dry them in the stove, put them into your comfit pan over the barrel, and work them as before, observing that all the small comfits are made in the pan over the barrel, and are only put in the balance pan to be finished smooth, the three last charges.

No. 258.—*Nonpareils.*

Nonpareils may be reckoned among the first species of confectionery, and from their great utility, will last, probably, as long as the art itself. Put into the pan over the barrel half a pound of Florence orris-root,

pulverised and sifted, and warmed with a gentle fire. Take about half a table spoonful of syrup boiled to a *pearl,* moisten the powder with it, and with your hands make them into small grains; increase the charges by degrees, sift the nonpareils to take off the small particles and dust of the sugar; repeat the sifting often, taking care to have sieves of different sizes. At night place the nonpareils in the stove to dry, increasing them in size day after day with the finest sugar, and finish as above. Half a pound of orris will make more than a hundred weight of nonpareils.

No. 259.—*To Colour Nonpareils.*

Prepare your colours, (see No. 512), and take syrup boiled to a *thread;* mix your colours in separate pots, and divide the nonpareils; the quantity of white nonpareils being double that of any other colour, this being necessary to set off the other colours to advantage. Put one of the portions of your nonpareils into a pan, warm them, and pour on your colour; stir them well till they are all separated, and put them into the stove to dry. It is very important to give the exact quantity of colour, that the surface only of the nonpareils may be wet, and to leave them in the stove only time enough to dry them, as too much heat will make the colours fade.

SECT. XIV. OF FRUIT PRESERVED WITHOUT SUGAR.

No. 260.—*Fruit Preserved without Sugar.*

This method of preserving fruit was invented by Mr. Appert, and has been used by the Author very extensively. Take very clean bottles, without any smell; the fruit must be gathered in the morning it is to be used, bottled instantly, corked quite tight, tied with wires, and steamed the same day. To preserve fruit on a large scale, you should be provided with square wooden cases, lined with lead, air-tight when closed, and capable of containing ten or twelve dozen of bottles, with an apparatus to receive heat by steam.

No. 261.—*Bottled Apricots.*

Gather the apricots in the morning of the day you mean to preserve your fruit; cut them into two or four pieces, according to their size, put them into bottles, and cork them, and tie down the cork with a wire crossed over it, and made fast round the neck of the bottle, as Champagne wine is corked. Lay the bottles on their sides at the bottom of the case, arranged as if packed for a long journey, on a bed of hay; when the case has as many bottles as it will hold, fill it three quarters full with cold water; the case must then be supplied with *steam* from the steam pipe, and the case closed: in half an hour's time the water will be at 200 degrees of heat, the proper heat fixed by Mr. Appert.

Having ascertained this, instantly turn the steam pipe, and leave the case in that state till next day; at six the next morning the heat has been found at 110 degrees; at eight o'clock the bottles were so hot they could scarcely be touched. They should be now unpacked, and when the bottles are cold, the corks should be rosined, and they may be put in the cellar like wine. All sorts of fruit may be preserved in this way, and the method has been found to answer very well, *but the fruit must be bottled the same day it is gathered,* or many of the bottles will break and the fruit be spoiled.

No. 262.—*Pulped Apricots.*

Put your apricots in a fixed boiler, without water; open the steam-pipe, and in ten minutes they will be blanched, and fit to pass through a sieve; when the whole of the pulp is extracted, fill some bottles with it, and proceed as in No. 261. The pulp keeps extremely well, and apricot paste may be made of it, and used as if made of new fruit, fresh gathered.

No. 263.—*Currant Juice.*

When you have mashed some currants on a sieve, and strained them through a flannel bag, put them in bottles, and proceed as above; the juice will keep very well, but it forms a sediment, and looks thick.

Currant Juice, another way.

After straining the juice through a sieve, put it in a cellar to ferment; two days after take off the crust formed by the fermentation, strain it through a flannel bag, bottle it, and proceed as before; it keeps very well, is quite clear, and has the same taste as if it were

just bottled. It is excellent for ices, syrups, and currant water.

No. 264.—*Juice of various Fruits.*

The juice of cherries, raspberries, mulberries, black currants, &c. may be preserved very clear without leaving any sediment; each being mashed separately, strained through a sieve, bottled, and submitted to heat as above.

No. 265.—*Of Preserved Fruits in general.*

Every species of fruit, whether with or without kernels, gathered and bottled the same day, may be preserved without loss: that is, scarcely any of the bottles are broken except accidentally, and they keep well. The average loss of bottles, when the fruit is not gathered the same day, is ten or twelve per case. The fruit, when so mismanaged, shews a small white spot upon it, is apt to become musty, and consequently must not be kept too long. Those bottles in which you see a white spot forming, should be looked out for immediate use. The manner of corking is of the greatest consequence; the bottles should be perfectly air-tight, or the fruit will not keep.

No. 266.—*Composition for covering the Corks of the Bottles,*

May be easily purchased, or made in the following manner: melt a quantity of rosin, a fourth part of this quantity of bees' wax, and a fourth of brick-dust, and mix them well in a pot on the fire; dip the cork and the top of the bottle in it, turning it round, that it may completely cover the cork.

SECT. XV. OF CREAMS.

No. 267.—*Of Creams.*

Cream, used in great quantities by the confectioner, is formed on the surface of new milk, poured on a table, hollowed out on purpose to receive the milk. Formerly all creams were in the department of the confectioner, now many kinds are generally prepared in the kitchen. We will confine ourselves to our limits.

No. 268.—*Whipt Cream.*

Take one quart of cream, put it into a bowl with some powdered sugar and orange-flower powder, or water, and have another bowl near you, over which you must place a sieve to receive and drain the cream; whip the cream with a whisk, and as it rises in a froth, take it off with a skimmer, and put it into the sieve; continue to the end, putting back into the first bowl till you have finished that which drains from the sieve; when done, put it into your dish, ornament it with zest of lemon, or cedraty, cut very fine and tastefully; it is likewise served in glasses. It may be iced, by putting it into a cellaret in some ice pounded with salt: this is a tin vessel made on purpose to preserve or keep creams, &c. iced. When your cream is not quite fresh, put in a little gum dragon in powder, but it is best to do without this.

No. 269.—*Chocolate Whipt Cream,*

Is made in the same manner, dissolving four ounces of chocolate in a cup of boiling milk, for two pints of cream; let it cool in ice; add four or five ounces of fine powdered sugar, and proceed as above.

No. 270.—*Coffee Whipt Cream.*

Roast two ounces of Mocha coffee, throw it quite hot into a glass of boiling water, and cover it up; when cold, strain the infusion through a sieve into a basin, and add five or six ounces of pounded sugar; put it on the fire, boil it to a *blow,* reduce it to a *sand,* by working it with the spaddle; when cold, add it to your cream, or you may make an infusion of coffee, and put it to the cream when cold; whip and finish it as above.

No. 271.—*Vanilla Whipt Cream.*

Cut a pod of good vanilla very fine, pound it with powdered sugar, such as is intended for your cream; sift it through a lawn sieve, and add it to your cream as directed above.

No. 272.—*Orange and Lemon Whipt Cream.*

Rub or rasp on a piece of sugar the peel of two fine Seville oranges; scrape off the sugar as it imbibes the essence, mash it very fine, and add it to your cream. Lemon cream is made in the same manner.

No. 273.—*Strawberry Whipt Cream.*

Pick a small quantity of very ripe strawberries, mash them in a sieve, and add the juice to your cream, with

powdered sugar, and a little liquid carmine, or cochineal, to give it a fine rose colour. (See *Colours*, No. 515).—When you send it to table, decorate it with a few strawberries, and some leaves cut out of very thin cedraty, or a few green leaves cut in paste of almonds; but they must be very thin, and pushed in a mould of the real strawberry leaf.

No. 274.—*Rose Whipt Cream.*

Proceed as in the former number, adding a small drop of essence of roses to your rose colour.

SECT. XVI. OF ICES.

No. 275.—*Of Ices.*

Ices are composed of the juice of fruits, creams, and liqueurs, prepared and congealed by means of pounded ice, mixed with salt, or with salt, nitre, or soda. The freezing-pot should be always of pewter, because it prevents the contents of the vessel from congealing too quickly, and there is time enough to mix them thoroughly; for on this circumstance, in a great measure, depends the excellence of the ice. Tin vessels occasion too rapid a congelation, and do not afford time to well mix the materials. Some are of opinion, that when any article is iced, it loses its sweetness, and that it ought therefore to have an additional quantity of sugar; but this is not correct: the diminution of the sweetness arises from the materials not being properly mixed or worked with the spaddle, when in the freezing-pot. In ices that that are badly mixed, the sugar sinks to the bottom, and they have necessarily a sharp unpleasant taste. Another very general defect in ices, is their appearing full of lumps; they are also often of a disagreeable, dirty, red colour; and there are few houses in London where ices are to be found entirely free from these faults.

To make ices, you must have a tub, or pail, in which you place your freezing-pot in the midst of pounded ice, well mixed with salt; the mixing of the salt with the ice must be particularly attended to, as upon this

circumstance depends the freezing power, and consequently, in a great measure, the goodness of the ice. The freezing pots being set in the middle of the ice, up to the covers, (see *Plate* II. *Fig.* 9); put into them the articles you intend to ice, which must be made agreeable to the palate, without being too sweet, as it is very easy to add a little syrup if necessary; keep turning the pots quickly round about in the ice, by means of the handles at top, till the cream is set, opening them every three minutes, and with a copper spaddle take the contents from the edges, mixing and stirring the whole well together; continue to do this till your ice is completed, and do not spare your labour, for on this part of the operation, as is said before, very much depends; then cover your pot with fresh ice, mixed with salt, and let it remain till wanted to be served up.

No. 276.—*Custard for Ices.*

Take a pint of good fresh cream, and mix it slowly in a small copper pan with eight yolks of eggs, which must be quite fresh; cut a very thin slice of lemon peel, just the surface of the rind of a lemon, and put it in the cream; put your pan on a slow fire, and stir the cream constantly with a whisk, taking care not to let it boil, for it will turn to curds; this you will easily perceive, as it then begins to form small lumps; you will know when it is done enough by the cream becoming of a thicker consistence, and instead of turning round the pan, it at once stops; then immediately take it from the fire, add to it six ounces of pounded sugar, more or less, according to taste; strain it through a sieve over a basin, and give it what flavour you choose. In case

of necessity you may use half milk and half cream, by adding the yolks of two more eggs, but it is better with new cream and fewer eggs.

No. 277.—*Chocolate Ice Cream.*

Add to a pint of cream, prepared as in No. 276, four ounces of good chocolate dissolved in a little warm water, and stirred on a slow fire; mix it well with the cream, and strain it through a sieve; when cold, put into the freezing-pot, and work it as directed above.

No. 278.—*White Coffee Ice Cream.*

To a pint of cream, prepared as in No. 276, without any flavour, add four ounces of Mocha coffee roasted; while your coffee is roasting, put the prepared cream into a vessel with a cover, and throw in your coffee berries hot; cover it up, and put a napkin over it to prevent any evaporation; leave it for an hour, then strain it through a sieve, and you will have a white cream with a delicious flavour of coffee; sweeten it as directed above, and when cold pour it into the freezing pot to ice. You may likewise make it with a strong infusion of coffee, but then it will take the colour of coffee.

No. 279.—*Tea Ice Cream.*

Take a cup of the finest and strongest green tea, just cover it with boiling water, wherein let it steep for a quarter of an hour; then add it to a pint of cream prepared as in No. 276, proceeding exactly in the same manner.

No. 280.—*Vanilla Ice Cream.*

Take half an ounce of vanilla, cut it as fine as possible, pound it in a little brass mortar, with the six ounces of sugar intended to sweeten your cream; add it to your cream, with yolks of eggs, as in No. 276, and strain it through a sieve; when cold, put it into the freezing-pot and work it.

No. 281.—*Cinnamon Ice Cream.*

Prepare the real sticks of cinnamon in the same manner as vanilla, and finish as above. To choose cinnamon, see No. 250.

No. 282.—*Pistachio Ice Cream.*

Take four ounces of pistachios, blanch them in hot water, peel and pound them perfectly smooth, adding a little cream or milk, to prevent them from turning into oil; while you pound them, put in a piece of preserved cedraty, (see No. 278); prepare a pint of cream, (see No. 276), and add your pistachios to it; strain it several times through a sieve, and put in half a pound of powdered sugar, more or less, to your taste; when cold, pour it into the freezing-pot, and work it.

No. 283.—*Chesnut Ice Cream.*

Take off the husks of three or four dozen chesnuts, bake them in an oven, pick them perfectly clean from every bit of skin, pound them in a mortar by degrees, with a pint of fresh cream; add to it eight yolks of eggs, six ounces of pounded sugar, and a little orange-flower water, or not, as you please: put it on the fire, and proceed as in No. 276.

No. 284.—*Spanish-Nut Ice Cream.*

Take half a pint of nuts, (measure when cracked), bake them in the oven, then pound them with a little cream; add to them a pint of cream, eight yolks of eggs, and six ounces of pounded sugar: put it on the fire, and proceed as in No. 276.

No. 285.—*Orgeat Ice Cream,*

Is made in the same manner as the preceding. Choose new sweet almonds, and a add a few bitter almonds; sprinkle them with orange-flower water while they are being pounded.

No. 286.—*Plain Ice Cream.*

Whip a pint of fresh double cream, quite strong, (see No. 268); when whipped, add to it six ounces of pounded sugar: put it into the freezing-pot, and work it well.

No. 287.—*Brown-Bread Ice Cream.*

Make a quart of plain ice cream, (see No. 291); when froze, work into it some brown bread previously browned at the mouth of the oven, and cut in very small square slices.

No. 288.—*Maraschino Ice Cream.*

Take a pint of good double fresh cream; whip it strong, (see No. 268); when whipped, add to it six ounces of pounded sugar, and genuine maraschino, sufficient to flavour it: put it into the freezing-pot, and work it well.

No. 289.—*Noyau Ice Cream.*

Proceed as for the last, only, instead of maraschino, flavour it with noyau.

No. 290.—*Orange-Flower Ice Cream.*

Proceed as in No. 276; flavour it with orange-flower water, or a small drop of naroli; but the latter must be used sparingly, being the essential oil of orange-flowers.

No. 291.—*Strawberry Ice Cream.*

Mash and strain some strawberries over a basin; have a sufficient quantity of juice to add to a pint of fine cream, with the juice of a lemon, without boiling; but the mixture must be so managed as to be equal; neither the taste of the strawberries nor of the cream must preponderate. Sweeten it to your palate with pounded sugar, pass it through a sieve, and put it into the freezing-pot to ice, working it as usual.

No. 292.—*Raspberry Ice Cream,*

Is made in the same way as strawberry cream.

No. 293.—*Currant Ice Cream,*

Is made like strawberry cream, adding a few raspberries for flavour.

No. 294.—*Pine-Apple Ice Cream.*

To a pint of cream, add as much pine-apple pulp as will flavour it, with six ounces of pounded sugar, and the juice of a lemon; strain it; pour it into the freezing-pot, working it as usual.

No. 295.—*Strawberry Water Ice.*

Pick some fine strawberries very clean, strain them through a lawn sieve over a basin, and add to the juice, sufficient clarified sugar to sweeten it, and a little lemon-juice, and ice it; if you find it does not freeze enough, add a little water; if too much, it is necessary to add a little syrup. Observe, that the chief recommendation of all ice, is to be smooth and soft.

No. 296.—*Raspberry Water Ice,*

Is made like strawberry ice: add, if you please, a few currants and cherries, well mashed and mixed with the juice of the raspberries; strain it through a sieve.

No. 297.—*Currant Water Ice.*

Pick, mash, and strain your currants through a sieve, and proceed as in No. 295. To lessen the acid taste, you may add, if you like, a few very ripe cherries and raspberries; cherries alone, may be prepared and iced in the same manner.

No. 298.—*Cherry Water Ice.*

Take one pound of Kentish cherries, pound them, and extract the juice; then proceed as for strawberry water ice (see No. 295): add a little noyau, to give it the flavour of the cherry kernel, previous to freezing it.

No. 299.—*Apricot Water Ice.*

Take very ripe apricots, mash and strain them through a sieve into a basin; pound the kernels of the

same apricots very fine with a little water, that they may pass through the sieve, adding the juice of a lemon, a little water, and some syrup; strain it several times, and put it into the freezing-pot; if, in working it you do not find it to your taste, add a little water, syrup, or lemon juice.

No. 300.—*Peach Water Ice.*

The same process as for apricots. Should your fruit not be ripe enough, blanch it in water.

No. 301.—*Apple Water Ice.*

Choose fine apples, cut them into small pieces, and take out the core; put them on the fire in some water to boil, and reduce them to a paste; strain it through a sieve, add the juice of a lemon, and sweeten it to your taste with syrup, putting a little water to the pulp if too thick; pour it into the freezing-pot, and work it as above.

No. 302.—*Pear Water Ice.*

Be particular in choosing your fruit, and proceed as for apples.

No. 303.—*Barberry Water Ice.*

Take a quantity of very ripe barberries in proportion to the ice you intend to make, and put them in a pan of water on the fire; boil them till they break, cover them with syrup, boil and strain them through a cloth held by two people; when cold, put them in a freezing-pot to ice.

No. 304.—*Lemon Water Ice.*

Take any number of lemons you please; of every fourth lemon rasp the peel close to the surface over a basin, into which you are to squeeze the juice, adding a little water and syrup to it; when mixed to your taste, strain it through a lawn sieve, and put it into the freezing-pot.

No. 305.—*Maraschino Water Ice.*

Make a pint of lemon ice (see No. 304), and flavour it well with genuine maraschino; put it into the freezing-pot, and work it well.

No. 306.—*Cedraty Water Ice.*

Make a quart of lemon ice (see No. 304); when made, add to it the zest of a fine cedraty previously rubbed on sugar; strain it, and freeze it.

No. 307.—*Ginger Water Ice.*

Take two or three ounces of preserved ginger, and pound it with a little raw ginger; make a pint of lemon ice (see No. 304), mix them together, and freeze it.

No. 308.—*Orange Water Ice.*

Prepare the oranges like the lemons (see No. 304); to procure the essence of oranges or lemons; rub the peel on a large piece of sugar, and scrape off the outside of the sugar with a knife.

No. 309.—*Champagne Water Ice.*

Rasp six lemons on a piece of sugar, and squeeze the juice in a basin; to this put the sugar which has

imbibed the essence of the lemon, and a bottle of Champagne; sweeten it to your taste with syrup, and then proceed as in No. 275; any kind of wine may be used in the same way.

No. 310.—*Punch Water Ice.*

Make a pint of lemon ice (see No. 304), then flavour it with white rum, put it into the freezing-pot, and freeze it.

No. 311.—*Bomba Ice.*

Mix the yolks of sixteen fresh eggs in a pint of spring water, with a glass of noyau, or maraschino; add syrup to your liking, and put your pan on the fire, whip it with a whisk, as if you were whipping the whites of eggs; when it is nearly upon the boil take it from the fire, continue to whip it till it becomes a light froth, then pour it into the freezing-pot, and let it remain for two or three hours without stirring it; when you wish to serve it up, dip the freezing-pot into warm water, and turn out the ice on your dish. You may line the inside of the freezing-pot with paper, which will save you the trouble of dipping into warm water, as the ice will then come out easily, and you may take the paper off afterwards. You can mask this ice by cutting out with a spoon the middle of the ice, and filling up the pot with cream ice of any other kind or colour.

No. 312.—*Pine-Apple Water Ice.*

Peel a pine-apple, pound it, and pass it through a fine hair sieve; add the juice of three lemons, and syrup, to your taste, with a little water; strain the whole, and pour it into the freezing-pot, working it as usual.

No. 313.—*Grape Water Ice.*

Take a handful of dried elder-flowers, put them into a freezing-pot, and cover them with boiling water; let them stand for half an hour, strain them through a sieve, and add two lemons; sweeten it to your liking with syrup; when frozen, add a glass of white wine, but mix it only a little at a time, then put it in your moulds.

No. 314.—*Ices in Fruit Shapes.*

These require much attention; you must have leaden moulds to open with a hinge, as in *Plate* II. *Fig.* 8. Every ice we have described, may be moulded to represent the fruits of which it bears the name; the proper flavour being given at the same time. When your ice is prepared (suppose apricot), open your mould, and fill it with apricot ice; insert, through the little hole at the end, a stem, or even a leaf or two, of the tree, or a good imitation of it, and close it again directly, leaving the leaf and branch outside; wrap the mould in paper, and place it in a tub, in which you must put pounded ice with salt, with which cover it; let the moulds remain an hour or more in the ice. The stone of the fruit may, when well cleaned, be put into apricots, peaches, &c. You must also have a case in the ice: this case is a sort of box made of tin with shelves and compartments, and a square opening at the top and front; line the inside with paper, or vine leaves, if in season; take your moulds out of the tub one by one, dip them into lukewarm water with the paper, as that too, being frozen, would stick to the leaves and branch, tear them off, and spoil the appearance of your fruit; dip them immediately after into

cold water to take off the salt which might adhere to them, open the mould, take out the fruit, and give it directly the colour proper for it;—the colours are prepared cochineal, indigo, carmine, gambooge, burnt sugar, chocolate, fresh cream, and saffron stone. All these colours must be separately dissolved in cups or gallypots: for every colour you must have two pots, the one light, the other dark;—in colouring your fruit, Nature must be your guide. To make the colours, see *Colour*, No. 512. As you colour them, put them into the case above described, and place the case in ice; leave them there till wanted to be sent up to table on plates or glasses.

No. 315.—*Observations on Winter Ices.*

In winter we must supply the place of fresh fruit by marmalades, or preserved fruits, or have recourse to fruit as prepared by M. Appert, without sugar, and as described in No. 260, 261; and which plan we have tried on a very large scale with complete success; fruit thus preserved is extremely valuable for ices.

No. 316.—*Ice Well.*

It being the Author's wish that his work should be useful to every class of readers, whether private or professional, he considers it essential, to add to this edition some practical observations upon the construction and management of ice wells, having been frequently consulted by noblemen on this subject.

To obtain a good ice well, you should choose a spot looking towards the north, the soil either sand, gravel, or chalk, wherein you can easily build a well which will drain itself, the water soaking into the soil, by a

waste well made under the other. An ice well should be larger round than it is deep, for it is a common error, to imagine that the deeper a well is the better; on the contrary, we know that the water naturally runs towards the depth, and drawing towards the wells, penetrates through the brick-work, and produces a humidity that melts the ice.

To avoid this, a good well should be built with double walls, at the distance of eighteen inches or two feet apart, and the interval between filled up with ashes, or any other matter of an absorbent quality.

The well must be built with a domed top (like a soup tureen), and a hole in the centre left to receive the ice. Over the dome of brick-work there should be a covering of earth, at least six feet in thickness, upon which a plantation may be formed, to keep off the sun's rays: the hole in the centre of the dome should have a neck (like a large chimney pot), secured with a strong cover of iron, running up through the superincumbent earth three or four feet, and should be kept always well covered with soil, and turfed over, as soon as the well is filled, to prevent any excess of air in that direction.

At the side of the well, upon a line with the bottom of the dome, an entrance must be made to take out the ice: it should consist of a porch with double doors, the outer of which must be covered with straw, or thatched, and every crevice in both doors stopped up and made as air-tight as possible.

A dry time ought to be chosen for filling the well; the ice should be broken as small as possible, in order that it may reunite in the interior, and three or four men should be employed in levelling and pounding it,

till the well is filled to the very top: if a long frost ensues, it should be filled up from time to time, as the ice first introduced will diminish considerably in bulk as it forms itself into a compact mass, by freezing in the well.

When the ice is taken out, every precaution should be adopted to prevent the rush of a volume of air into the well, upon the opening of the doors.

At first the ice must be taken out as it comes to hand, until the mass sinks to a level with the door; but afterwards, by means of a ladder, it must be taken *from the sides of the well, all round quite down to the bottom*, leaving the centre to the last, which will be found solid and compact even in the midst of summer; if, on the contrary, the ice is first taken away from the middle, you disturb the body, and the air which introduces itself will destroy more than you consume. The first object, it must be always recollected, in preserving the ice in a well, is to keep it dry; and if unfortunately the well is placed in a soil that will not permit it to drain itself, a pump must be fixed on the outside to draw off the water accumulated in the waste well.

SECT XVII. OF FRUITS IN BRANDY.

No. 317.—*Fruit in Brandy.*

Most fruits may be preserved in brandy, but cherries, peaches, apricots, green gages, mirabelle plums, and pears, are generally used for this purpose. The quality of the brandy contributes much to the good or bad taste of the fruit. Old French brandy is to be preferred to that made in England, but it is not easy always to discover its age; it may be generally known by its sparkling, and the beads which it forms round the glass when poured out, the smell it leaves on the palm of the hands on rubbing some in them, or the taste on the palate. But the confectioners, who have to preserve much fruit in brandy, may save expence by the following method:—Take a barrel capable of holding the quantity of brandy you expect to use in the year, and calculate the quantity of water necessary to reduce the English spirit to thirty degrees, then dissolve a sufficient quantity of brown sugar-candy, boil it to a *pearl*, (one quarter of sugar to two-thirds of brandy); mix the whole in the barrel; leave it in the cellar for a year till the fruit season arrives, then tap it, and you will have a liquor more fit for your fruit than what is generally bought for this purpose, and quite as good as the brandy of France.

No. 318.—*Peaches in Brandy.*

Choose the peaches you mean to preserve a little before they are ripe, take off the down by wiping them with a cloth; prick them with a small fork to the stone, and put them as you do them into water, then on a moderate fire, keeping the water nearly boiling; when you find your fruit softened so as to give way to the finger, throw them into cold water, and leave them to stand for a quarter of an hour; change this water for another, and let them stand another quarter of an hour; drain them on clean towels, and when dry, arrange them regularly in a glass jar; have some clarified sugar boiled to the *little pearl;* a quarter of syrup for two-thirds of fruit is a sufficient quantity; put to them double the quantity of brandy, at thirty degrees; mix, and strain it through a flannel bag two or three times, and place the peaches regularly in your jars, and cover them with bladders well tied down.

No. 319.—*Apricots in Brandy.*

Apricots are prepared in the same way as peaches, except that you must boil them in the syrup in which they must be left for a day; on the next take them out, drain, and put them in order in your glasses; put your syrup on the fire, boil it to the *pearl,* and finish like the peaches. Mirabelle plums, and other fruits, are done in the same manner.

No. 320.—*Green Gages in Brandy.*

Take green gages before they are quite ripe; cut off half the stem, prick them and put them in a pan full

of water, so that the water be three or four inches above the fruit; place your pan on a moderate fire, and when the water is so hot that you cannot bear your finger in it, take the pan off, and throw in a handful of salt and a handful of spinach; cover it with a cloth, and let it cool. The next day put the fruit on a gentle fire for two or three hours, taking care that the water does not boil; if you have a thermometer, you may regulate the heat to two hundred degrees, which it should never exceed. When the fruit is of a perfect green, and it rises on the water, put it into cold water, and finish as the apricots.

No. 321.—*Cherries in Brandy.*

Take some fine morello cherries, cut off half the stems, and put them into cold water; when well washed, drain them on a sieve, and place them in your glasses; fill them with brandy at twenty-three degrees, and add to each bottle a little cinnamon broken or slightly pounded; render the bottles completely air-tight, and leave them for a month or two. After that time separate the cherries from the brandy, measure it, and add to every pint four ounces of pounded sugar; stir and melt it, and strain it two or three times through a flannel bag; when perfectly clear, put it on your cherries to be used at pleasure.

SECT. XVIII. OF CLEAR JELLIES, AND PIECES MONTÉES.

No. 322.—*Clear Jellies, and Pieces Montées.*

In treating of these, we are aware that we trespass a little on the culinary department; but as it is our object to make our readers acquainted with every thing directly or indirectly connected with Confectionery, we shall proceed to describe the *Piece Montée,* and the various kinds of jellies.

A *Piece Montée* is not the same article as an *Assiette Montée;* but is an ornament to be eaten, and is to appear but once on the table; it is composed of biscuits, conserves, rock-sugar, nogat, &c. fixed on a building of paste, ornamented with spun-sugar, &c. according to the fancy of the artist; taste, design, foresight, neatness, and activity, are all necessary to the perfection of the *piece montée:* taste to vary the colours and the materials, and to give elegance to the ornament; foresight to prepare beforehand every little requisite; design to give the proper proportion and elegance to the whole; neatness in putting the parts together, which must not be clumsily mixed with one another, nor must the caramel be seen with which you join them; and activity, as not to be obliged to warm your caramel five or six times, which would blacken it, and make your work look dirty, besides being disagreeable to the taste, as the caramel loses its strength,

and takes the damp more quickly than sugar just boiled enough.

No. 323.—*Clear Jelly.*

Take two calves' feet, cut them in pieces, and put them in a saucepan with three quarts of water; boil this to three pints, take it off, and strain it through a sieve into a basin; take off the fat, and let it stand till next day; this is called *stock;* then put it into a saucepan with a pint and a half of white wine, the juice of three lemons, the peel of one, three quarters of a pound of fine sugar, and the whites of eight eggs beat up to a strong *snow;* add a little cinnamon, and the shells of the eggs, stirring them altogether with a spoon; put this on the fire; when it rises up, take it off, then put it on again, then take it off, and run it through a flannel bag; if you want it for moulds, you must put one ounce of isinglass in the saucepan before you put it on the fire.

No. 324.—*To Clarify Isinglass.*

Break your isinglass into small pieces with a hammer, wash it in several waters, and to four ounces add six pints of water; reduce it one-third, skimming it carefully; take it from the fire, and strain it through a silk sieve, to use for the following receipts.

No. 325.—*Venus's Clear Jelly.*

Take an ounce of clarified isinglass, add half a pound of syrup from fine clarified sugar, coloured with a little cochineal, prepared for ice, (see No. 516), of a fine rose colour; add a small drop of essence of roses, and half a glass of good brandy; mix it lightly with a

spoon, strain it through a silk sieve, take a copper mould of any form you please, according to the dish you mean to make; place the mould in a box full of pounded ice, quite to the edge of the mould, and surrounded on all sides; pour your jelly into it, cover it with a tin cover, or any other equally thin, and put some ice on it; three hours is sufficient to ice this sort of jelly; when you wish to serve it up, take a basin of warm water, plunge your mould quickly into it, and instantly turn it out on the plate.

No. 326.—*Orange-Flower Jelly.*

Take two ounces of newly gathered orange-flowers, or if you cannot procure these, take prawlined orange-flowers, boil them in half a pint of syrup, let it cool, and infuse it closely covered up; when nearly cold, add an ounce of clarified isinglass, and the juice of three oranges, or lemons; strain it through a silk sieve, and finish as Venus's clear jelly. You may also add a glass of Champagne, and colour it pink.

No. 327.—*Strawberry Jelly.*

Mash a pound of strawberries, strain the juice through a fine sieve, and add half a pint of syrup, and boil them; when nearly cold, add an ounce of clarified isinglass, the juice of two lemons, and a little prepared cochineal; strain the whole through a silk sieve, pour it into your mould, and ice it.

No. 328.—*Currant Jelly.*

Take a pound of currants, and mash them with four ounces of raspberries; strain them through a flannel bag, and that your jelly may be quite clear, add an

ounce of clarified isinglass, and a little prepared cochineal; ice it as above.

No. 329.—*Cherry Jelly.*

Express the juice of two pounds of very ripe cherries, and four ounces of red currants; strain it through a flannel bag, and add half a pint of syrup, and an ounce of prepared isinglass; strain it through a silk sieve, and ice it as above.

No. 330.—*Orange Jelly.*

Squeeze the juice from ten oranges and two lemons, and drain it through a sieve; rub two orange peels on a large piece of sugar, scrape the essence with a knife into your boiling syrup, mix it, and strain it through a flannel bag; when nearly cold add to it an ounce of isinglass, and pour it into the mould, after it is coloured with cochineal. Oranges may likewise be iced in quarters, which have a pretty effect. The jelly is to be made as above, but instead of pouring it into moulds, it is to be put into the peels, prepared as follows: Open ten or twelve oranges with a tin cutting tool at the stalk end, about the size of a shilling, clear out the inside, without breaking the peel, with a small tea spoon, and use the juice for your jelly. When the inside is quite cleaned, throw the peels into water to make them firm; when your jelly is ready, drain your peels, fill them with it, and ice them. When about to serve them up, cut them in four with a sharp knife, and set them on the plate.

No. 331.—*Grape Jelly.*

Take the juice of two pounds of grapes, strain it through a flannel bag, add the juice of two lemons, half a pint of syrup, and an ounce of prepared isinglass: finish as for Venus's clear jelly.

No. 332.—*Pine-Apple Jelly.*

Take a pine-apple, pound it, and strain the pulp through a cloth; add to the fruit half a pound of syrup, and boil it up once; when nearly cold, add the juice of two lemons strained through a silk sieve, and mix an ounce of prepared isinglass, and a little sugar in dark caramel, to give it a finer colour; and finish as above.

No. 333.—*Apricot Jelly,*

Is made in the same manner as the pine-apple jelly, except the lemon juice, which is never used.

No. 334.—*Barberry Jelly.*

Take two ounces of very ripe barberries, pick them, and boil them in half a pint of syrup, so as to cover them; let them stand some time, then strain them through a cloth; finish like the pine-apple jelly.

No. 335.—*Vanilla Jelly.*

Add to half a pint of syrup two pods of vanilla cut extremely fine, boil it up once, then let it stand to infuse; put a third part of a pint of very clear water to your syrup, and strain it through a flannel bag; when nearly cold, put in an ounce of prepared isinglass, and

a glass of maraschino, or any other liqueur: finish as usual.

No. 336.—*Lemon Jelly,*

Is made with the juice of two or three lemons, without any peel; strain it well through the flannel bag; as the jelly must be white: finish as above.

No. 337.—*Coffee Jelly,*

As above; choose very good coffee, roast and grind it, and make an infusion of four ounces, strain it through a flannel bag to have it very clear; take the same quantity of sugar and isinglass.

No. 338.—*Tea Jelly.*

Infuse a quarter of an ounce of tea, and when you put it to your syrup, add a glass of brandy, or any other spirits, a light shade of prepared cochineal, and your isinglass; take care to strain every infusion through a flannel bag.

No. 339.—*Arrack, or Rum Jelly.*

Rub on a large lump of sugar the peel of two lemons, and scrape off the zest into half a pint of syrup; express the juice of five lemons, strain and add it, with a glass of rum, to your syrup, which must be lukewarm; put in the ounce of prepared isinglass, and ice it as usual.

No. 340.—*Liqueur Jelly.*

Jellies may be made with all sorts of liqueurs or wines, and are prepared in the same way as Venus's clear jelly.

No. 341.—*Whisked Jellies,*

Are nothing more than the preceding jellies whisked, when cold, with a rod of birch twigs; they must be put in their moulds as soon as they are set, like a soft cream; they must not have time to fix before they are whisked, as they would not take the smooth form of the moulds; the jelly thus whisked is not so long taking the ice as the others.

No. 342.—*Macedoine Jelly.*

All the jellies from No. 322 to 341, are called Macedoine Jellies, when in the middle of the jellies are introduced all sorts of fruit in season, and in the winter such as are preserved in brandy. If you use preserved fruit the jellies must be liqueur or wine jellies. The different fruits must be arranged with taste, and their colours well blended, and contrasted; large fruit must be cut in slices.

These jellies are best made by using two moulds of different sizes; the smaller mould is put inside the larger one, and surrounded by jelly; when it is fixed, the inner mould is taken out by using a little warm water, and the hollow it leaves is to be filled up with layers of fruit and layers of jelly, which must be put in gradually, and each allowed to set before the next is added; when the whole is set, it is to be turned out on the dish and served up.

No. 343.—*Blanc Manger, or Orgeat Jelly.*

This should more properly be called *Orgeat Jelly,* as it is only milk of almonds sweetened and fixed with

isinglass. Take a pound of almonds, and pound them as for orgeat syrup, (see No. 110): they should produce a pint and a half of milk, to which add an ounce of clarified isinglass, and half a pint of syrup, as for clear jellies. You may flavour the blanc manger as you do jellies. It is likewise made of different colours. To do this, you must separate your milk into as many parts as you mean to use colours; stain one part of a rose colour, another blue, another yellow, &c. and finish the jelly; then pour it into your moulds in layers of about an inch in depth, arranging and varying the colours according to your taste, only taking care to let each layer *set* before the next is poured in. With proper moulds, you may make asparagus, or any other form you like, giving it the native colour. You may use chocolate in this way, dissolving four ounces of it in a glass of water; or pistachios, preparing them in the same way as the almonds.

No. 344.—*Piece Montées, Baskets, Vases, Pavilions, and other Articles, as Ornaments in Spun Sugar.*

Boil and prepare your sugar as before described, and when nearly cold, have a stick, pointed similar to a pencil; dip it in your sugar, and raise your hand, and you will perceive it will fall as thick as twine; then, having your moulds ready buttered, form a Mosaic, taking the shape of the object, which you must loosen before it is quite cold: replace it again on the mould, for it to retain its proper shape; but take notice, these objects are spun outside of the mould, by spinning Mosaics flat upon a greased sheet in different shapes, and uniting them together, soldered with the same sugar. Temples and pavilions of four

to five feet in height can be made; and when the sugar is properly boiled, and in dry weather, this work will keep several days: the Author has kept some pieces quite perfect for a month, by excluding them carefully from the air.

SECT. XIX. OF CONFECTIONERY, PASTE, &c.

No. 345.—*Pate d'Office, or Confectionery Paste.*

SIFT, on a marble slab, a pound and a half of fine flour, with a pound of sugar, making a hollow in the middle, to contain the whites of eight eggs; mix it up into a stiff paste; but if too stiff, add some more whites of eggs; when of a proper consistence, knead it with your wrists till perfectly smooth. This paste is to form the carcass or frame-work of your *Pieces Montées,* which are to be cut out of it, of the size and shape of the dish you mean to use; it must be rolled a quarter of an inch thick; it will likewise be useful to roll it in bands or fillets, as supporters to the whole. You bake them on plates slightly buttered, in an oven of a moderate heat; when half done, draw them out, and cut them to your fancy; you are to construct with them castles, pavilions, Chinese temples, hermits' cells, pyramids, cottages, Turkish pavilions, monuments, and any other thing the fancy may suggest. When they are cut out and exactly fitted together, put them back in the oven to finish baking. We will now give the preparation of the materials.

No. 346.—*Confectionery Paste in Colours.*

Take one pound of flour and eight whites of eggs, and form a paste as directed above; the sugar must be perfectly white, and sifted fine, and half an ounce of gum dragon must be added, dissolved in a small glass

of water. This paste must be very smooth and compact, and must be rolled out flat about the eighth of an inch in thickness; out of this, you must cut the design you propose, with a pen-knife, the same as you would cut pasteboard; dry the pieces in the stove, mount and join them together with some of the same paste; to this add some gum water, to moisten it, which you are to use as cement; colour some of the same paste according to your fancy, (see *Colours*), and use it for moulding and borders, to be pushed in wooden moulds, (see *Moulding*, No. 505), and joined together by this cementing paste: you may sand the ground-work with coloured sugar, and ornament the whole with spun sugar, according to your taste.

No. 347.—*Coloured Sugars.*

Coloured sugar was originally used to embellish the plateaux on which fruit, &c. was brought to table, placed in the sugar; afterwards crystal bowls, dishes, and vases, were introduced for holding fruit, and then sugar being no longer necessary, coloured sand was used to ornament the plateaux, with which artists of merit made the most beautiful designs, and even formed elegant landscapes; but from the modern alterations made in the arrangement of the table, and the want of ingenious men who can execute this department of our art with success, few opportunities have been afforded for the display of these pleasing ornaments. There are two ways of obtaining coloured sugar; one for conserves, (see No. 53), by working the coloured sugar till pulverized; the other by pounding and sifting crystallized sugar to the required size;

the finer particles being taken away by a silk sieve, as at No. 71; the sugar must be divided into as many parts as you want colours; wet it with the colours moistened in water, (see No. 512), rubbing it in the hand till the colour is spread equally: put it on paper to dry in the stove.

No. 348.—*Of Colouring Almonds.*

After blanching and picking your almonds, as directed at No. 241, they must be cut small to the required size, and coloured like sugar; they are used to ornament different kinds of biscuits. Pistachios cut in pieces make a good green for Pieces Montées, &c.; they may be made darker by spinach green.—(See No. 520).

No. 349.—*Almond Paste.*

Blanch a pound or two of sweet almonds, and let them remain a day or two in clean water; the next day drain them dry, pound them extremely fine, pass them through a fine sieve, and put back the residue to be pounded again. Continue this till they are all passed through the sieve, taking care to sprinkle them with lemon juice while you are pounding, to prevent them from oiling. Put your almonds in a pan, with half a pound of sugar to every pound of almonds, on a gentle fire; stir it with a wooden spaddle, that it may not stick to the pan; when dry enough it does not stick to the fingers; take it off, and when cold, put it back into the mortar and pound it again, adding half an ounce of gum dragon dissolved in a glass of cold water; pass it as for gum-paste; half an ounce of gum is sufficient for two pounds of dried paste. In

pounding it you add fine powdered sugar till it is sufficiently stiff for your purpose; it may be coloured according to fancy. (See *Colours*).—You may use this paste for all sorts of Pieces Montées, giving it sufficient solidity to form supports; the articles made of this paste must be dried in the stove; it is likewise used to make the green moss to ornament groups of rocks; for this purpose it must be coloured with spinach green; force it through a wire sieve with your hands, or a spaddle, and with a card take off the moss, in little heaps, which are formed by the pressure.

No. 350.—*Rock Piece Montée in a Lake.*

I describe the mode of making this rock, merely to give a general idea of what may be done in this department of our art, as it would be tedious, as well as unnecessary, to give details of every article. There is hardly an object in nature which may not be represented in, or form an ornament to, a Piece Montée; and with so wide a field for the exercise of taste and fancy, we may safely leave the ingenious artist to his own judgment: our object is not to make a large book, but to compress and give as much information as possible in the smallest compass, otherwise a moderate volume might be written on this head alone.

Roll out some confectionery paste, (see No. 345), a quarter of an inch thick, the size of the dish intended to receive it; put into a mould representing your pond a lining of almond paste, coloured pale pink, and place in the centre a sort of pedestal of almond paste, supported by lumps of the same paste baked; when the whole is dry, fix the pieces to one another, taking care that it is all perfectly dry and well joined,

then put it into the stove. Boil to the *great blow* a sufficient quantity of syrup to fill the hollow of the lake, to represent the water; having previously modelled in gum paste little swans, place them in various parts of the syrup; put it into the stove for three hours, then make a small hole through the paste, under your lake, to drain off the syrup; a crust will remain, with the swans fixed in it, representing the water. You must now build the rock on the pedestal with pieces of rock-sugar, biscuits, and other appropriate articles in sugar, fixed to one another, supported by the confectionery paste you have put in the middle, the whole being cemented together with caramel, and ornamented according to your fancy. The rest of the Piece must now be neatly finished; the moulding and heads should be pushed in almond paste, coloured red; the cascades and other ornaments must be in spun sugar.—(See No. 52).

No. 351.—*Royal Icing.*

If you wish to mask the Piece Montée with icing to imitate marble, take some double refined sugar pounded and sifted extremely fine; wet it with the juice of lemon, and clean water, and mix it with a spaddle; when of a tolerable consistence, lay it on parts of your Piece Montée with a hair pencil; when dry, it will make the finest possible glaze, and you may paint on it whatever you please.

No. 352.—*Of Grass, and Small Trees, or Bushes.*

There are different means of imitating trees and bushes; a sprig of thyme must be the body of the tree, to which must be fixed leaves of pistachios, or coloured

almonds, cut to the size you want them, or leaves of gum paste (see No. 487) made in a wooden mould, others with almond paste forced through a sieve, but the prettiest are those of candy, coloured green; for these last prepare some handsome twigs of thyme, take a candy box, five or six inches deep, according to the size of your trees, tie strings of packthread across it, to which you suspend your twigs, taking care they do not touch each other. Boil to the *blow* sufficient syrup to fill the mould to the trunk of the tree; place it in the stove for six or eight hours: strain off the syrup as for candies, and you will have some pretty little trees; if you put them in candy a second time, they will come out ornamented with crystals extremely pleasing to the eye.

No. 353.—*Marble Biscuits.*

Take the quantity you want of the paste for savoy biscuit, (see No. 372), divide it into four parts, dissolve an ounce of chocolate, and add it to two of the portions in unequal quantities, that one may be dark and the other light; for the other two parts take vegetable carmine, (see No. 516): mix it with a little saffron to make it of an orange colour, and give one a pale, the other a deep colour. Make a paper case, and put in the pastes with a spoon to intermix the colours, so that when baked it may cut out like variegated marble; in another case it may be laid in veins; put them in a slack oven, that they may be two or three hours baking; take them out, let them cool, and cut them in pieces, to imitate the stone, or parts of the rock which you want.

No. 354.—*Green Biscuits,*

Are made in the same manner as the preceding, except that to the paste, when divided, you add to one part spinach green, (see No. 520); to another saffron; to the third red, and the fourth blue: you thus have the natural colours of the rock.

SECT. XX. OF LOZENGES AND WAFERS.

No. 355.—*Rose Lozenges.*

Steep in rose-water the requisite quantity of gum dragon, using only one ounce to eight pounds of sugar, as it is not to be so stiff as gum paste. (See No. 487).—Proceed in the same manner, using very fine powdered sugar; colour it with vegetable carmine, or cochineal; if the rose-water does not give it a sufficient flavour, add a drop of essence of roses; when the paste is ready, roll it out about the thickness of half a crown on a marble slab, very clean and even; in rolling it out use a little powdered sugar, or a small quantity of starch powder, to prevent its sticking. Cut it into different shapes with a tin cutter; put the articles on a sieve to dry in the stove, and then into boxes for use.

No. 356.—*Cinnamon Lozenges.*

Pound and sift extremely fine two ounces of good cinnamon, and make your paste as above; dissolve the gum in water, and work in the cinnamon with the powdered sugar; it may be made without pounded cinnamon, by adding the oil of cinnamon, and may be coloured with bol ammoniac: finish as above.

No. 357.—*Orange-Flower Lozenges.*

Dissolve your gum in double distilled orange-flower water, or add a drop of the essence of *naroli* to your paste: make it a fine white, and finish as before.

No. 358.—*Tablets of Marsh-Mallow.*

Take four ounces of marsh-mallow root, cut it into small pieces, and boil them in a pint of water; strain them through a cloth, and put two ounces of gum dragon to steep in it, with a little orange-flower water; fill it with sugar, and follow the same method as before.

No. 359.—*Lozenges in general.*

Whatever flavour you may wish to give your lozenges, the mode of making is the same in nearly all; but the taste is varied according to the essence you use; the colours should be appropriate, as, if flavoured with essence of lemon, they should be yellow; of oranges, rather darker; of violet, the colour of the flower; if of ginger, a little bol ammoniac may be used, &c. The essences must be used sparingly, as too strong a flavour is disagreeable.

No. 360.—*Wafers.*

Vanilla, two pods; Sugar, 1lb.; Brandy, one glass; Flour, 1lb.; the yolks of eight Eggs, and 4oz. of Fresh Butter.

To make wafers you must have an engraved iron, as in *Plate* II. *Fig.* 5. Take the vanilla, cut it very small, and pound it with some powdered sugar; sift it

through a silk sieve, and put it into a pan with your flour, yolks of eggs, and brandy, and stir it all together; add your butter, first dissolved, in a cup of warm milk; when the whole is mixed, it must be quite thin, so as when you dip a spoon in the mixture and hold it up, it must leave a velvety appearance on it. Put the iron on a clear charcoal fire, and when it is regularly heated, rub it slightly with a bit of butter tied in a rag, or a piece of rind of pork or bacon; pour in a spoonful of your batter, taking care that it spreads equally over the engraved part of the iron; close the instrument gently, and put it on the fire; when the batter is done on one side, turn and bake it equally, of a fine colour, which a little practice will soon enable you to do; take it from the fire, pare it carefully round, take out the wafer, and turn it immediately on a piece of round wood, or in the shape of a horn; you may use any essence you please instead of the vanilla.

No. 361.—*Neapolitan Wafers.*

Flour, 4oz.; Sugar, 3oz.; Fresh Butter, 1oz.; Olive Oil, 1oz.; three Eggs; Essence of Cinnamon and Cloves.

Neapolitan wafers are made the same way as the preceding. Mix the sugar and flour, put in your eggs, (yolks and whites), and melt the butter in water, with an ounce of olive oil; add a drop of essence of cloves, and of cinnamon; finish as above. You may colour them pink, with the proper prepared colour, and yellow with saffron: these wafers may be made of all colours, but their own colour is the best.

No. 362.—*Flemish Wafers.*

Flour, 8oz.; Sugar, 4oz.; Butter, 8oz.; the yolks of six Eggs; Yeast, 1oz.; Milk, half a pint; and the whites of six Eggs.

To make these wafers you must have square irons, engraved half an inch in depth, with the two halves to correspond. Put your flour into a pan, and stir in the warm milk with the yeast, which must be strained through a sieve; make your paste soft and smooth, and put it into the stove that it may rise; when risen, add your yolk of eggs, (saving the whites), and the zest of a lemon, which you rub on sugar, and scrape into the butter; mix it well, whip up to a snow the whites of eggs you have reserved, and add them to it, stirring it gently with a spoon; to this may be added a spoonful of cream, as it will be a great improvement, but it must be beaten up like the eggs. Put the paste back in the stove, and it will rise to double its quantity; warm your irons, rub them lightly with butter, fill one side of the irons, and put it on the fire; as soon as it is done on that side, turn it, and when of a good colour, take out the wafers, put them on a plate, and sift the powdered sugar over them. Add any flavour you please to the sugar, to suit that you have put in the paste, drying and sifting it as vanilla.

SECT. XXI. OF COOL DRINKS FOR BALLS, ROUTES, &c.

No. 363.—*Currant, Cherry, Strawberry, and Raspberry Waters,*

Are in general made by mashing either of the above fruits, straining the juice through a sieve, and afterwards through a flannel bag; water is then added, with syrup, to the taste; strain it again through the bag, ice it, and serve it up very fresh. But the liquor is never so transparent or clear as when the fruit is boiled in the water.

No. 364.—*Orgeat Water.*

Blanch half a pound of sweet almonds, with a dozen bitter ones; pound them well, and add to them two pints of water, or more, to the taste, with sugar and orange-flower water; mix them well together, and strain and ice the liquor in a bottle; it may be made with orgeat syrup.

No. 365.—*Lemonade.*

Take the outside of the rinds of six lemons, cut as fine as possible, and put them into two quarts of water; then cut your lemons in halves, squeeze the juice into the water, and add syrup to your taste; mix the ingredients well, and let them stand for some time; strain the liquor through a flannel bag, and ice it.

No. 366.—*Orangeade,*

Is made in the same way, using China oranges instead of lemons. The above are the most pleasant, as well as the most wholesome drinks for parties at balls and routes, &c. Many other receipts for drinks have been given in former publications of this nature, and it would be very easy to enlarge the list, but none are considered so elegant, nor can be so safely recommended as the above.

SECT. XXII. THE OVEN.

No. 367.—*Of Ovens.*

THERE are two sorts of ovens, the one brick-work, and the other of cast iron: the brick oven is the best, as the iron one requires a constant fire kept under it, to retain it of a proper heat; the brick oven must be heated equally, cleaned, and mopped out; and before you put your articles to bake, you must wait till the heat is fallen, that is, till the oven is equally heated all over; keep it closed till you are going to use it.

No. 368.—*Rich Plum Cake.*

1 lb. Fresh Butter, 1 lb. Sugar, 1½ lb. Flour, 2 lbs. Currants, a glass of Brandy, 1 lb. Sweetmeats, 2 oz. sweet Almonds, ten Eggs, ¼ oz. Allspice, and ¼ oz. Cinnamon.

Melt your butter to a cream, and put in the sugar, and stir it till quite light, adding the allspice and the pounded cinnamon; when you have stirred it for a quarter of an hour, take the yolks of the eggs and work them in two or three at a time, and the whites of the same must by this time be beaten to a strong snow quite ready to work in; as the paste must not stand to chill the butter, or it will be heavy; work in the whites gradually; then add the orange peel, lemon, and citron, cut in fine stripes, and the currants, which must be

mixed in well with your sweet almonds; then add the sifted flour and glass of brandy: bake this cake in a tin hoop in a hot oven for three hours. Put twelve sheets of paper under it, and four or five on the top, to keep it from burning.

No. 369.—*Patience Biscuits.*

Six whites of Eggs, 8 *oz. Sugar,* 10 *oz. Flour, Lemon Peel.*

Take smooth plates of copper, warm them at the mouth of the oven, or on a stove, and wipe them well, rubbing them lightly all over with paper and virgin wax, then let them cool for use. Break your whites of eggs in a copper pan, whip them up a little, add the powdered sugar and flour, and mix the whole with a spaddle, (see *Plate* I. *Fig.* 12), with some raspings of lemon peel, or of oranges, limes, cedratys, &c. Take a funnel, as in *Plate* I. *Fig.* 16, fill it with paste, and holding it in your right hand, let the paste fall in drops as large as a shilling, by the side of one another, as many as your waxed plate will contain. Put all the plates in a warm place for five or six hours, till the surface of the biscuits harden and dry, forming a little crust. Bake them of a good colour in a hot oven.

No. 370.—*Queen Cakes or Drops.*

1½ lb. Flour, 1 lb. Butter, 1 lb. Sugar, 14 *Eggs, ¼ lb. Currants, and the Raspings of two Lemons.*

Melt your butter to a cream, in a basin, adding the powdered sugar with the lemon raspings, and stirring it for a quarter of an hour with six or seven pieces of cane tied together in the form of a whisk, till it becomes

quite light and white. Have your eggs ready broken in a pot or basin, and put in three or four at a time, allowing an interval of five minutes, and stirring your paste well every time you put in the eggs; when the eggs are all mixed, stir in your currants, being first well washed and picked; then add the flower sifted, and keep stirring it for five minutes. These cakes, about the size of half a crown, are baked in a hot oven, with six sheets of paper under them.

No. 371.—*Champagne Biscuits.*

1 lb. Fresh Butter, 1½ lb. Sugar, 16 Eggs, 2 lbs. Flour, and about 2 oz. Caraway Seeds.

Break your eggs in a basin with the powdered sugar, and stir the mixture quickly till it comes to a thick paste; as it will take a long time, if not stirred very quickly when you begin: have your butter melted to a cream, and when the paste is quite thick, stir it in; next stir in the flour and the caraway seeds. Put the biscuits in crinkled papers, afterwards on tins of the same shape as the papers, and then baked in a hot oven.

No. 372.—*Savoy Biscuits.*

15 Eggs, 1 lb. Sugar, 8 oz. Flour, and Raspings of Lemon Peel.

Break your eggs, and put the yolks in one basin, and the whites in another; add a pound of sugar to the yolks, and a little grated lemon peel; work it with two spaddles, one in each hand, rolling them like drum-sticks one over the other; by this motion the mixture will froth up; continue to do so for at least a quarter

of an hour, during this time your assistant must whip the whites with a birch whisk; when they are come to a *snow* and firm, put a fourth part to the yolks, and mix them well with your spaddle; then pour in the whole of the whites, and mix them gently while another person must sift the flour over them. Make your paste smooth, which is done by well mixing the flour; lay the biscuits on sheets of paper with a spoon, or with the funnel with three or four holes.—(See *Plate* I. *Fig.* 17).—It is usual to make the biscuits three and a half inches in length; when the papers are filled, ice them with fine powdered sugar, sifted through a lawn sieve on the table before you; throw the sugar over the first row with your hands, and taking the sheet of paper by the upper corner, you scatter the sugar over the others, laying the surplus sugar again before you to ice the next sheet with, or, if you prefer it, the sugar may be sifted over the cakes through a silk sieve. After a few minutes, put them on plates, and bake them of a fine clear colour; when cold, detach them with the blade of a knife; they are generally placed back to back.

No. 373.—*Sponge Biscuits.*

10 Eggs, 1 lb. Sugar, 6 oz. Flour, and Raspings of two Lemons.

Keep the whites and the yolks of your eggs separate, mixing the sugar and lemon raspings with the yolks; work them as above, adding flour of potatoes or common flour. Fill the moulds, which must be first buttered, and then sift some sugar over the biscuits, like the cased ones, (see No. 374); bake them in a moderate

heat, and when they are of a fine colour, take them carefully from the moulds, and set the glazed side downward in a sieve, that it may not *fall*.

No. 374.—*Biscuits in Cases.*

15 Eggs, 1 lb. Sugar, 8 oz. Flour, Lemon Raspings, and the same Paste as the Sponge Biscuits.

The only difference is, that when the paste is put into cases or papers, it must be iced with coarse sugar, sifted over them directly afterwards. Shake them on one side to take off the overplus sugar, and put them in the oven arranged in order on plates. When the sugar is melted, give your cases their intended shape; they are generally made of a square form, and sometimes round like little baskets.—(See *Plate* 1. *Fig.* 18).—Cut your paper somewhat larger than is necessary to fill the moulds, and make a circular mark with the knife on the paper. Then fold the paper with the blade of a knife, held in your right hand, and the paper between the thumb and finger of the left hand, and thus form plaits like the frill of a shirt, round the paper to the circular mark. Put it on the mould, and make it go into the box, which must just contain it; lean hard on it, and cut off the waste paper with a pair of scissars; take out the paper, and the case will be of a fine shape. They may be made of all sizes.

No. 375.—*Italian Cakes.*

Eight Eggs, 1 lb. Sugar, 1 lb. Flour, and Raspings of three Lemons.

Break your eggs in a pan with a circular bottom, add the powdered sugar and the lemon raspings, and

whisk this till you observe it becomes thick, white, and very light; it will take half an hour beating at least, but the surest way of knowing when it is light enough, is by observing the bladders that rise on the surface, with which it will be covered in the space of a minute; when you see this, sift your flour, and mix it in as light as possible with a spoon. This is a round cake, baked on paper, about three inches in diameter; for the purpose of dressing it out, you must have a round wooden ring, the eighth of an inch thick, and of the proper circumference. Spread as many as you can on a sheet of paper, and bake them in a hot oven; when cold take them off, place two of them together, back to back, and put them in a warm place for two days; these cakes will keep good for a year if put in a dry place.

No. 376.—*Almond Hearts.*

1 lb. sweet Almonds, 1½ Sugar, the Raspings of four Lemons, 24 Eggs, and 1 lb. Flour.

Take your almonds fresh blanched, and pound them very fine with whole eggs; when you cannot feel any lumps in them, add your powdered sugar, and mix it well in the mortar with the lemon raspings, then take out your paste and put it in a large circular pan or basin, taking care to have a vessel large enough, as the mixture will fill a twelve quart pan. Put the yolks of twenty-four eggs to your paste, and whisk it for a quarter of an hour; then break in six whole eggs, and whisk it another quarter of an hour, and afterwards six more eggs, and repeat the same again, making altogether eighteen whole eggs; if your paste be not

thick enough, it will require a little more whisking till it becomes a thick paste, for the goodness of the paste depends more on the proper whisking of it than on the whites of eggs; then take the twenty-four whites of eggs, and whisk them to a strong snow; sift your flour, stir it well in your paste, and then put in your whites, and stir them in as light as you can; butter your heart tins, and put six sheets of paper under them; bake the hearts in a gentle heat, as they will then keep their shape; if you bake them in too hot an oven, they fall in the sides and their shape is spoiled.

No. 377.—*Orange Hearts.*

1 lb. Sugar, 1¼ lb. yolks of Eggs, four caps of preserved Orange Peel, ¼ lb. sweet Almonds, the Raspings of four Lemons, the whites of eight Eggs, and ¾ lb. Flour.

Take your yolks of eggs, powdered sugar, preserved orange peel, pounded, the almonds pounded very fine, with rose-water and the lemon raspings, and mix all together, stirring it with a wooden spoon in a circular bottomed pan, till it comes to a light paste; when the paste is very light, whisk up your whites of eggs to a strong snow, and put the paste to them, turning it over gently till the whites are well mixed in; sift your flour, and stir it in as lightly as possible. Bake these biscuits in a slack oven, in tins, the shape of a heart, with five sheets of paper under them; observe to butter your tins well, and ice the biscuits before they are baked.

No. 378.—*Biscuits of different Tastes.*

To make these biscuits, use the same paste as for sponge biscuits, but whatever flavour you desire, add

it to your eggs, when mixed with the sugar, as an example for vanilla, take a pod or two of vanilla, cut it very fine with a knife, and mix it with powdered sugar, pounding it very fine in a mortar; then sift and add it to your paste; the flavour of orange, lemon, or cedratys, may be given by rubbing the fruit on the top of loaf-sugar, or grating it on a nutmeg-grater, or you may pound them in a mortar with some sugar, to obtain a more complete essence.

No. 379.—*Lemon Cakes.*

1 lb. Sugar, ¾ lb. Flour, 14 *Eggs, two table spoonsful of Rose-Water, the Raspings and the Juice of four Lemons.*

Take your eggs, which must be very fresh, and be particular in separating the whites from the yolks, for if you leave any of the yolks with the whites they will not beat up strong; and you will not be able to make this biscuit good without a very good white. To the yolks add the powdered sugar, the lemon raspings, the juice, and the rose-water; beat this well together in a pan with a round bottom till it becomes quite light; this will require half an hour's beating. Put your whites in a round bottomed pan, and whisk them till they will bear an egg, which is quite strong enough; put your paste into the whites, and mix it very light with a spoon; when well mixed, take your flour and sift and mix it in as lightly as possible. These biscuits are in general baked in small oval tins, with six or seven sheets of paper under them, in a moderate heat; butter the tins well, or you will find it difficult to take out the biscuits; this is a very good biscuit if

well made. Take care to ice, before you bake them, but very lightly, as the less they are iced the better, so that they be done equally all over.

No. 380.—*Brown-Bread Biscuits.*

1lb. Sugar, 20 Eggs, the Raspings of four Lemons, 1lb. Flour, and 6 oz. Brown Bread.

Take your eggs, separate the whites from the yolks, put the pounded sugar and lemon raspings with the yolks into a basin, and stir them with a wooden spoon till light and very white; then whisk up the whites of the eggs to a strong snow, put the paste to them, and mix it very lightly, and sift and mix your flour with the brown bread, previously crummed. Bake these biscuits in small tins, such as hearts, ovals, and squares, with six sheets of paper under them, in a moderate heat.

No. 381.—*Spanish Bread.*

21 yolks of Eggs, 14 whites, 12oz. Sugar, 6 oz. Flour, 6 oz. Starch, and Raspings of Orange or Lemon-Peel.

Take twenty-one yolks of eggs, (reserving fourteen whites to beat to a snow), and put your sugar and a small quantity of rasped lemon or orange-peel to the yolks, beating them up well as for other biscuits; when the whites are beat up, mix them together, while you sift over them your flour and starch, to be well mixed. Put it into tins, or paper cases, two inches deep; place them in a gentle heat, take out the tin, and when the bread is firm to the touch, take it from

the moulds directly, and cut it into square pieces of the shape and thickness of dice; ice them with chocolate, white icing, or any colour you choose; flavour them according to your taste.

No. 382.—*Geneva Biscuits.*

1lb. powdered Sugar, 1lb. Flour, 4 oz. bitter and 4 oz. sweet Almonds, 12 Eggs, and 1lb. Butter.

Put your sugar, flour, and almonds, into a bowl, and grind or pound them with whites of eggs, then break in six whole eggs, and work it up with a spaddle. In another bowl put six whites of eggs, adding the yolks to your paste; melt your butter, pour it lukewarm into your mixture, and continue to work it till it is very smooth; beat up your whites, and when done, mix the whole together. Fill small round moulds, and cover them with white almond prawlings chopped small. (See *Prawlings*, No. 91).—This paste is likewise put into long moulds, an inch thick; when cold, it is cut into lozenges, or iced, at pleasure, like the chocolate biscuits; but if you wish to ice them, they must not be covered with prawlings.

No. 383.—*Chesterfield Biscuits.*

20 Eggs, 1lb. Sugar, 1lb. Flour, and 2 oz. Caraway-Seeds.

Put the yolks of your eggs, the sugar, and the caraways into a bowl, and beat them up; into another vessel put the twenty whites, beat them up to a strong froth, and mix the whole together; while the flour is

sifted over them, stir it in lightly, and put the paste in a paper case. When baked, cut the paste into thin long slices, and put them into the oven to dry.

No. 384.—*Nut Biscuits,*

Are made the same as almond biscuits, except that you must brown the nuts in the oven or on a fire; pound them fine, and add two whites of eggs.

No. 385.—*Savoy Cake.*

Use the same paste as for case biscuits, (see No. 374); put them into a moderately-heated oven, and when baked, take them from the moulds, and put them back into the oven, without the mould, to dry them. Choose the moulds low, as they always succeed the best, the centre being always perfectly baked. Savoy cakes may likewise be made with almonds, nuts, pistachios, currants, &c. and of every flavour.

No. 386.—*Almond Cakes.*

6 oz. sweet Almonds, ½ lb. Sugar, seven Eggs, 6 oz. Flour, and the Raspings of four Lemons.

Pound your almonds very fine with whole eggs, then add the powdered sugar and lemon raspings, and mix them well together in the mortar. Take it out, put it in a basin, and stir it with the yolks of eggs till it is as white as a sponge paste; beat up the whites of the eggs to a strong snow, mix them very lightly with your paste, then take your flour and mix it as lightly as you can; the lighter you work this paste the better, nor will you make a good cake without great attention

in stirring and mixing your paste lightly. Butter the mould, and bake it in a slack oven, which is the best for all sorts of almond biscuits; this cake will take an hour baking, with ten sheets of paper under it, and one on the top.

No. 387.—*General Observations on Biscuits.*

The pastes of which all biscuits are made are nearly the same, it is useless, therefore, to describe the almost numberless shapes and names that are given to this article; suffice it to observe, that the goodness as well as the elegance of the biscuit must depend upon the skill, taste, and ingenuity of the artist, and that such a person will never be at a loss to invent new forms and combinations—as rounds or ovals fixed together by marmalades or jellies; put up in white or coloured icing, powdered or ornamented with sugar of different colours, pistachios, almonds cut, currants, chocolate, &c. &c.

No. 388.—*Fine Spongati Italian Cake.*

One pound six ounces of white bread, dried in the oven and reduced to a coarse powder; one pound four ounces of walnuts, blanched and chopped very fine with a double handled knife; six ounces of currants well washed and cleaned; five ounces of wild pine kernels; five pounds five ounces of virgin honey, clarified; three grains of cinnamon in powder; one grain of cloves; one grain of strong pepper; and one grain of nutmeg in powder.

The above articles must be mixed together, and enclosed in a crust paste, made of the following

materials, viz. two pounds eight ounces of the best wheaten flour; six ounces of fresh butter; five ounces of loaf-sugar, pounded; one ounce of olive oil of Aix in Provence, and half an ounce of salt, with a sufficient quantity of white wine to mix the whole. This paste being of a moderate consistence, is to be formed into round cases or crusts, into which the first mixture is to be introduced, and a cover of the same paste must be put on, which must be pricked all over with the point of the knife. Let them stand for a whole day, put them in an oven, moderately heated, on plates dusted over with flour; these cakes should be an inch thick: they may be iced or not, as you please.

No. 389.—*Another sort of Spongati, or Italian Christmas Cakes.*

Five yolks of fresh eggs; one pound seven ounces of sugar in powder; seven ounces of bread, dried and powdered; one pound two ounces of almonds, blanched and roasted like cocoa; four ounces of wild pine-apple kernels; three drachms of fine cinnamon; three drachms of cloves; three and a half drachms of nutmeg; two ounces of preserved cedratys; and one drachm of ground pepper.

This mixture must likewise be put into a crust or covering made of the following paste, viz. steep two ounces of gum-dragon in twice its volume of orange-flower water, and put on your marble slab fourteen pounds of pulverized sugar, and six pounds of fine starch; add your gum, and strain it through a cloth like the paste for drops; form a malleable paste by adding a little white wine; make your crust, put in

the above ingredients, and cover them with a large wafer paper; make them an inch thick. You may have wooden moulds representing different subjects, into which you may put your paste, and fill the moulds as above, covering them with a wafer paper. They must be kept in a stove in a gentle heat a day before they are baked, in a slack oven.

No. 390.—*Rice Cake with Butter.*

1lb. Butter, 1lb. Sugar, 12 Eggs, ½lb. Flour, and ½lb. Rice Flour.

Take the butter, melt it to a cream, and add your sugar pounded; stir it till it is light, then break in twelve eggs, three at a time, and keep stirring your paste all the time; when the eggs are worked, add the pounded rice and flour: bake this in a hoop in the same way as a plum cake.

No. 391.—*Rice Cake without Butter.*

12 Eggs, 12oz. Sugar, the Raspings of two Lemons, ¼lb. Flour, and 6oz. of Rice Flour.

Separate the whites from the yolks of your eggs, whisk up the whites to a strong snow, then mix in the yolks, powdered sugar, and lemon raspings; whisk this over a slow fire, till you observe it come quite thick and light, which will require half an hour's whisking. Take it off the fire and whisk it till quite cold, then stir in the flour and rice; bake these cakes in paper cases in a moderate heat; put four or five sheets of paper under them, and ice before you bake them.

No. 392.—*Fine Rusks.*

1lb. Sugar, 14 *Eggs,* 12*oz. Flour, and about* 2*oz Caraway-Seeds.*

Take fresh eggs, separate the whites from the yolks, and beat up the whites to a strong snow; in making this biscuit you must be very particular in having a good white; when your whites will bear an egg shell, whisk in the yolks and powdered sugar, with as many caraway-seeds as you please; take out your whisk, and mix in the flour with a spoon. Bake them in buttered moulds three inches wide and two deep, and twelve inches long, in a warm oven; when cold, cut them in slices, and brown them in a hot oven, first on one side, then on the other.

No. 393.—*Almond Biscuits.*

13 *Eggs,* 1*lb. Sugar,* 3*oz. sweet and* 1*oz. bitter Almonds,* 6*oz. Flour, and the Raspings of two Lemons.*

Separate the whites of your eggs from the yolks, and work them as usual with the sugar and almonds, which must be pounded with the white of an egg, to prevent their turning to oil. Beat the whites, and add them to the yolks, which must be likewise well whipt; sift and mix the flour, and put your paste in the moulds, or in paper cases, powdered with sugar as usual. Some confectioners put chopped almonds all over the biscuits, but this does not look well, and takes away the beauty of the icing.

No. 394.—*Pistachio Biscuits.*

These biscuits are made in the same manner as the preceding, using pounded pistachios instead of almonds; you may add a little spinach, to colour them as pistachios. (See *Colours*).—You should always have some almonds and pistachios, blanched, ready for use.

No. 395.—*Aniseed Biscuit, Wolves Teeth.*

The same as pistachios, except adding two ounces of aniseed instead of pistachios; you must lay them in buttered paper folded like an open fan, and placed in tin moulds to bake them in; when laid out, they are to be strewed with comfits dipped in anniseed. Take them from the moulds, when baked, and put them in the oven to dry.

No. 396.—*Chesnut Biscuits,*

Are made like almond biscuits, except that the chesnuts must be baked, well picked, and pounded with the white of an egg in the same proportion as the almonds.

No. 397.—*German Biscuits.*

Take cloves, cinnamon, corianders, nutmeg, of each a quarter of an ounce, and pound and sift them, (or the essence of those spices will answer the same purpose); two ounces of preserved lemon peel, and one pound of sweet almonds cut into fine prawlings; mix these ingredients with twenty-four eggs, and five pounds of sugar, and as much flour as will make it

of a malleable paste. Roll it out into squares, lozenges, ovals, or any other shape; when baked, put on them an icing of chocolate, &c. to your taste.

No. 398.—*Cream Biscuits.*

The same paste, adding only a few spoonsful of whipt cream, according to the quantity you mean to make; put it into paper cases, and ice them like the others.

No. 399.—*Another Cream Biscuit.*

10 yolks and five whites of Eggs, 4 oz. Sugar, half a pint thick Cream.

These biscuits must be made to the minute you want them. Put the yolks of your eggs in a bowl with the sugar, and add any flavour you choose, (vanilla is the most agreeable), and well work the ingredients, while you make the whites into a strong snow; when ready, add your yolks and whipt cream; mix the whole, and put it in paper cases; ice and bake them in a moderate heat; five minutes baking is sufficient; serve them up quickly, as they will soon sink.

No. 400.—*Coffee Biscuits,*

Are made as chocolate biscuits, only add coffee, sifted through a very fine sieve, to your taste; you may also put a decoction of coffee to your icing.

No. 401.—*Chocolate Biscuits.*

Put into large paper, or tin cases, some biscuit paste, flavoured with vanilla, and bake it without icing, (that is, without powdering it with sugar); when it is done and cold, cut it into little squares, long lozenges, or any shape you like; make an icing with the white of an egg, and some fine sifted sugar, which confectioners call royal icing, and a quantity of scraped chocolate melted in the oven, more or less, to your taste. This mixture must be sufficiently liquid, well worked, and shining; cover your biscuits with it, spreading it on with a knife; dry them at the mouth of the oven; you may ice them to any colour you choose, adding the essence to correspond. (See *Colours*).—You may likewise make the icing as conserve of tablets.—(See No. 202).

No. 402.—*Biscotini Pistachios.*

1lb. Sugar, 1lb. Flour, 8oz. Pistachios, and the yolks of 20 Eggs.

Put your sugar and yolks of eggs in a bowl, mix them well with a spaddle, then add your pistachios and flour, and put the paste into two large cases, an inch deep; bake them in a moderate heat, and when cold, cut them in slices, like anniseed cakes.

No. 403.—*Biscotini Almonds,*

Are made in the same manner as pistachios.

No. 404.—*Mustacioli Biscuits.*

1 *lb.* 11 *oz. Almonds,* 8 *oz. Flour,* 2 *lbs.* 8 *oz. Sugar,* 1½ *drachm Pepper,* 3 *drachms Cinnamon,* 3 *drachms Cloves, and half a Nutmeg.*

Pound the almonds very fine, moistening them with an egg; when extremely fine and smooth, put them on your marble slab, and add the flour and sugar; pound and sift through a silk sieve your pepper, cinnamon, cloves, and nutmeg, and work the whole with as many eggs as is necessary to make any paste malleable and strong; roll it to any shape you please, and bake it in a slack oven; the biscuits, when baked, may be iced either white or chocolate colour, or you may touch them with a pencil with syrup, boiled to a *blow:* they are excellent with the addition of candied dry fruits, lemon, orange, cedratys, &c.

No. 405.—*Firenze Biscuits.*

1*lb.* 10 *oz. Sugar,* 1*lb.* 14 *oz. Almonds,* 1*lb. Walnuts,* 1¼*lb. preserved Fruit,* 1 *oz. Pepper, and* 1½ *oz. Spice of all kinds.*

Clarify your sugar in a pan, boil it to the *little thread,* add the pepper, the above quantity of spices, as cinnamon, cloves, and nutmegs, in powder: then add preserved fruit, that has been candied, as cedratys, lemon, orange, &c., and boil the whole during ten minutes; then add the quantity of whole almonds, half of which must be roasted like coffee, and the nuts without taking off the skin; mix the whole well together, and leave it for a minute on the fire; after

which pour out the contents on a marble slab, to be worked with flour. Make the paste into small loaves, which bake in a moderate heat, covering them with royal icing.

No. 406.—*Gimblettes.*

Three Eggs, 6 oz. Sugar, Flour, and Lemon Peel.

Break your eggs whole, and add the fine sugar, and some rasped lemon peel; work it up for a few minutes with a spaddle, then add some flour, till your paste is malleable, neither too stiff nor too soft; roll it out, and form rings, as large as a crown piece; have a basin of boiling water, put your rings into it, and take them out as they rise on the water; they are then white enough; set them on a napkin or sieve to drain and dry; then put them on your plates, or paper, to bake, and let the heat be moderate; when baked, moisten them with the white of an egg, put them back to dry in the oven, and that will make them shine.

No. 407.—*Apple Biscuits.*

1 lb. pulp of Apples; 1¼ lb. powdered Sugar; ¼ lb. Flour; ¼ lb. Starch Powder, four whites and one whole Egg, and Essence of Cloves.

Take as many apples as will produce a pound of pulp; bake them in a hot oven till quite soft, then pass them through a fine hair sieve; put them in a copper pan, and add the sugar and a whole egg with a little essence of cloves; whisk it over a gentle fire till quite hot, then take it off and whisk it cold;

afterwards take four whites of eggs and whisk them to a strong snow; put your paste in, and mix them well together; sift the starch powder and flour, and mix these in together as light as you can; dress them round with a spoon on paper, and bake them in a moderate heat; icing the biscuits before you bake them.

No. 408.—*Bitter Macaroons.*

3 lbs. Sugar; 1 lb. bitter Almonds, and the whites of eight Eggs.

Take your almonds blanched, and dry and pound them in a mortar with the whites of eggs, which you must do by degrees, to prevent them turning into oil; when the almonds are perfectly pounded, put in the sugar, sifted through a silk sieve, and six or seven whites of eggs, according to the state of the paste; wet your fingers with water to prevent its sticking. These macaroons are to be dropped in little lumps, like balls; dip your hand in cold water, and touch them lightly at the top to make them shine; they must be baked in a slack oven, and to be certain of its heat, put one or two first in the oven to try the heat; they may be run very easily through a bullock's bladder, fixed to a pipe; by filling the bladder with a paste, and pressing it, you will easily obtain your macaroons of a round shape.

No. 409.—*French Macaroons.*

1 lb. Almonds; 2 lbs. Sugar, and the whites of seven Eggs.

These macaroons are made in the same manner as the bitter almond macaroons; it is difficult to fix the exact number of eggs to be used, as the size of the eggs, the dryness of the almonds and sugar, frequently make a difference.

No. 410.—*Light Macaroons.*

¼ lb. sweet, ¼ lb. bitter Almonds, and 1½ lb. Sugar.

Cut your almonds into fillets or small pieces; the bitter almonds must be prawlined white, or moistened with the whites of eggs; to make them, take part of the above, with a pound and a half of sugar, which must be sifted over them through a silk sieve; to make them brown, put your almonds in the mouth of the oven, and when of a fine clear colour, mix them with the remainder of the sugar and the whites of three eggs, more or less, according to your paste, which must be of a sufficient consistence to drop. Wet your hand as usual, and touch them lightly on the top to make them shine; when cold, take them from the paper. They may be made with nuts, filberts, or pistachios; the oven must be of a gentle heat.

No. 411.—*English Macaroons.*

1lb. sweet Almonds; 1¼lb. Sugar; six whites of Eggs; and the Raspings of two Lemons.

Pound the almonds very fine with six whites of eggs, or a few more if required, as this depends on the size of the eggs; feel the almonds, and if there be no lumps in them they will do; then add your powdered sugar, and mix it well with the lemon raspings. Dress them on wafer paper, of what size or shape you please; the general shape is oval; bake them in a moderate heat; when done, let them stand till cold, then cut the wafer paper round them, but leave it on the bottoms of the cakes.

No. 412.—*Chocolate Macaroons.*

1lb. sweet Almonds; 3 lbs. Sugar; the whites of eight Eggs; 3 pods of Vanilla, reduced to a powder; 4oz. Chocolate, and a little Cinnamon.

These macaroons are made the same as those with bitter almonds; melt the chocolate to mix with the paste, add a little vanilla, and some cinnamon, according to your taste; a small quantity of ambergris may be added, and two cloves; or they may be made with chocolate only.

No. 413.—*Spice Macaroons.*

1lb. sweet Almonds; 3 lbs. Sugar; eight or nine whites of Eggs; a spoonful of Cinnamon, three Cloves; and rasped Orange and Lemon Peel.

Work these ingredients as for the macaroons, with bitter almonds, except that the spices must be pounded and sifted through a silk sieve.

No. 414.—*Fasting Macaroons,*

Take their name from being used on the Continent, on fast-days, in nunneries, and religious houses; in these macaroons gum-dragon is used as a substitute for eggs; the gum must be dissolved very thin in common or orange-flower water, and strained through a sieve by the aid of a spaddle; it produces the same effect as the white of an egg.

No. 415.—*Ratafia Biscuits.*

½ lb. bitter, ½ lb. sweet Almonds; 2 lbs. Sugar, and seven whites of Eggs.

Blanch and clean the almonds, and put them in your mortar, with seven whites of eggs, and pound them very fine; then add the powdered sugar, and mix it in your mortar for a quarter of an hour, as a good ratafia biscuit cannot be made unless the sugar be well mixed in. Dress these biscuits on strong paper, or you will find it difficult to take them off; tie a pipe on the end of a bladder, but first cut a

hole in the bottom of the bladder, so as just to admit the pipe, then tie it with a string; this pipe is generally about an inch and a half long; you must have it longer or smaller in the bore, according to the size of the biscuit; fill the bladder with the paste, and drop it on your paper, but the biscuits must not touch each other; bake them on plates in a warm oven; if your paper and biscuits are good, they will come off easily; but if you find them stick, wet the paper at the bottom, and they will soon come off: in this case you must put them in the stove to dry for three or four hours.

No. 416.—*Almond Wafers.*

½ lb. Almonds; 4 oz. pounded Sugar; 1 oz. Flour, and two Eggs.

Cut your almonds into very fine fillets, wet them with two or three eggs, yolks and whites together; add the sugar in powder, and the flour, and mix the whole well with a drop of any essence you please; lightly butter a plate of copper, tinned, and spread the mixture on it as thin as possible; bake it of a fine colour, cut it with a knife into long squares, roll them on pieces of wood like hollow pillars, or give them any other form you may prefer. These wafers may be made of pistachios, covered with currants, and powdered with coarse sifted sugar: they are used to garnish creams; when in season, a strawberry may be put into each end, but it must be a fine one.

No. 417.—*Fancy Biscuits.*

1lb. Almonds; 1lb. Sugar, and some Orange-Flower Water.

Pound your almonds very fine, sprinkling them with orange-flower water; when they are perfectly smooth to the touch, put them in a small pan with sugar sifted through a silk sieve; put the pan on a slow fire, and dry the paste till it does not stick to your fingers; move it well from the bottom, that it may not burn, which it very soon will if not well stirred; take it off, and roll it into small round fillets, to make knots, rings, &c. and cut it into various shapes; make a royal icing of different colours, dip one side of them in it, and set them on wire gratings to drain. They may be varied, by strewing over them coloured pistachios or coloured almonds, according to fancy.

No. 418.—*Fancy Biscuits, pushed with a Syringe.*

1lb. sweet Almonds; 1½lb. Sugar, and three whites of Eggs.

Pound your almonds very fine with the whites of eggs, then add the sugar, sifted through a silk sieve; make this into a paste, and put in what essence you please; take a syringe, of which the pipe must form a star, (see *Plate* II. *Fig.* 1); put some of your paste in, and force it by pressure to the shape, and cut it into the proper lengths; as

for rings, half-moons, knots, &c. arrange them on sheets of paper, and bake them of a fine colour, in a slack oven. You may bake some of them the next day on boards, that they may only rise without losing the shape given to them; they may be coloured by adding the colour to the paste; but if this be the case, they must be baked in a slacker oven, or the colour will not stand.

No. 419.—*Mould Fancy Biscuits.*

1lb. Almonds; 1lb. Sugar, and any Essence you please.

Blanch and steep your almonds in water to whiten them, pound them very fine, and add half a pound of sugar, sifted through a silk sieve; put this in a copper pan on a very slow fire, stirring it with a spaddle, and taking great care that it does not burn. If it does not stick to the fingers, it is sufficiently dry to be put back into the mortar, and pounded again with the other half pound of sugar, or more if necessary, to make it malleable. With this paste you may imitate any fruit you have a mould for, engraved on wood, (see *Plate* II. *Fig.* 4); and colour the paste according to the fruit you imitate. To make the shell of a nut, fill your paste with powdered cinnamon, (see *Colours*). You may with this paste make any thing you please besides fruit, as flowers, animals, and even temples, pyramids, or ornaments of any kind; it is in this respect like gum paste, and may be candied.

No. 420.—*Walnut Biscuits.*

1lb. Almonds; six whites of Eggs; ¼lb. Sugar, Nutmeg and Allspice.

To make the shell of the walnut, first pound your almonds very fine, with whites of eggs; add the sugar, mix this well together, take it out, and work in some nutmeg and allspice to colour it. Cut your paste to such a size as will push your mould full, roll it in sugar to prevent its sticking, and bake the biscuits on plates in a slack oven.

No. 421.—*Walnut Biscuits.*

1lb. Jordan Almonds; ½lb. Sugar, and six whites of Eggs.

To make the kernel, blanch and pound your almonds with whites of eggs, and when they are very fine, mix in the sugar; then take a small copper pan, put in your paste, and dry it on a gentle fire till it becomes quite stiff; take it off the fire, and when cold cut it in small pieces, as above, and push it in your moulds. Bake these biscuits in a slack oven, for they must have little or no colour; when they are cold, stick the shell and kernel together with a little melted gum-arabic, then put them in the oven for two or three minutes to dry.

No. 422.—*Moss Biscuits.*

1 lb. sweet Almonds, five whites of Eggs, and ½ lb. Sugar.

Pound your almonds very fine with the whites of eggs, add powdered sugar, beat this well in your mortar to a stiff paste; then take it out and work it on a pasteboard, roll it out, and cut it in pieces the size of a walnut; dip one end in some cochineal, and squeeze it through a wire sieve to the size of a half-penny; fill your sieve, and let them hang downwards as you push them; let them hang till they are dry enough to stand up stiff, and bake them on plates, with one sheet of paper under them, in a slack oven.

No. 423.—*Italian Wafers.*

Cut some wafer papers of an oval shape, and spread them with French macaroon paste, very thin (see *Macaroon Paste*, No. 409); have some almonds chopped fine, but in pieces of equal size, and cover the wafers all over with them; bake them on arched pans made for that purpose, and they will form a pretty arch; bake them in a slack oven. Butter the pans a little, but you must afterwards rub them well with a piece of paper, or it will discolour the wafer paper; take them off while they are hot.

No. 424.—*Almond Faggots.*

Whisk up the whites of four eggs, and put in the yolks of three, with a quarter of a pound of powdered

sugar, whisk this together well, then put in as many almonds, cut very fine into strips, as will make it quite stiff, but let the almonds be very dry, then cover the plate, or wire, with wafer paper, and dress them in small heaps, as pointed as you can; bake them in a slack oven; when coloured they are done; take them out, and let them stand till cold, then trim the wafer paper round them, but let it remain at the bottom.

No. 425.—*Zephyr Biscuits.*

Pound your almonds, and sprinkle them with orange-flower water, to prevent their turning to oil; prepare the sugar, boiled to a feather, mix it with the almonds, and make it a malleable paste. Powder your table with fine sugar sifted through a silk sieve, and pour the paste on it to set it; roll it out, and cut it into different shapes with tin cutting tools; bake the biscuit in a slow heat. You may make them about the thickness of half a crown; but, when baked, they will be about four times that thickness.

No. 426.—*Ginger-Bread Nuts.*

1 lb. Flour; ¼ lb. moist Sugar; ¼ lb. Butter; ¼ lb. Orange, Lemon, and Citron Peel, 10 oz. of Treacle, and 2 oz. of Ginger.

Sift your flour on a pasteboard, and mix the sugar and ginger with it; make a wall with as large a hole as you can, then take the treacle and fresh butter, warm them in a pan till the butter is all melted, and pour it in the hole on your board; then take the

orange, lemon, and citron peel, pound it and pass it through a hair sieve, mixing this in your treacle, and making it up altogether into a paste. Roll it out with a little flour, and cut it in pieces as large as you choose; they may be made round, but the general mode is to pinch them up with your finger: bake them on buttered papers on plates, in a hot oven.

No. 427.—*Flat Ginger-Bread Nuts.*

1 lb. Butter; 1½ lb. Sweetmeats; 2 oz. Allspice; 1 oz. Ginger; ½ lb. moist Sugar; 3 lbs. Flour, and 3 lbs. Treacle.

Sift the flour on your board, and make a wall; put in the treacle, moist sugar, butter, allspice, ginger, orange, lemon, and citron peel, chopped very fine, and mix these altogether to a paste, with as little extra flour as possible. Roll it out about the size of half a crown when on the sheets, flatten them a little with your fingers, and bake them on buttered papers in a hot oven; take them off as soon as baked, or they will stick to the paper.

No. 428.—*Ginger Cakes, with Butter.*

1 lb. Butter, 10 oz. Sugar, 5 oz. Ginger, two Eggs, and half a pint of Cream.

Sift some flour on your pasteboard, and make a wall; put in the butter, pounded sugar, pounded ginger, the eggs, and half a pint of cream; mix this up with as much flour as will make a stiff paste, roll

it out to the eighth of an inch in thickness, and cut it out with a round cutter to the size you like. Bake the cakes in a moderate heat, on plates on which flour has been sifted.

No. 429.—*Ginger Cakes without Butter.*

1 lb. Sugar; ¼ lb. Ginger, a pint of Water, 2 lbs. Flour, and eight caps of Orange Peel.

Pound and sift the ginger, and add a pint of water; boil it on the fire for five minutes, and let it stand till cold: then pound the preserved orange peel, and pass it through a hair sieve; take the flour and put it on a pasteboard, make a wall, and put in the orange peel and ginger with the water you boiled; mix this up to a paste, and roll it out (as above); prick the cakes all over before you bake them.

No. 430.—*Shrewsbury Cakes.*

1 lb. fresh Butter; 1 lb. Flour; 1½ lb. powdered Sugar, two Eggs, and ½ oz. Caraway-Seeds.

Mix these ingredients well together on a pasteboard; if you find the paste too stiff, add a little more egg to make it work easily; use as little flour to roll it out as possible, because if you have too much flour, the paste will be tough and draw up in baking; roll the biscuits quite thin, cut them out with a round cutter, and bake them on plates in a hot oven.

No. 431.—*Portugal Cakes.*

2 lbs. Butter; 2 lbs. Sugar; nine yolks and four whites of Eggs; 2 lbs. Currants, and a glass of Brandy.

Melt the fresh butter to a cream, add the powdered sugar, and stir it very lightly with five or six pieces of cane, tied in the form of a whisk; work in your yolks of eggs two or three at a time, and have ready four whites of eggs, beat up to a strong snow, and work them in immediately, as you must not have to wait for them, or the paste will become stiff and work heavy; add the currants and brandy, and mix it well together. Bake the cakes in round tins in a hot oven, with six sheets of paper under them.

No. 432.—*Cocoa Biscuits.*

1 lb. sweet Almonds; 1 lb. Cocoa Nut; 4 lbs. fine Sugar, and six pods of Vanilla.

Pound your almonds very fine with a little water, to prevent their turning to oil; then pound the cocoa nut separately, which must be burnt and picked; when well pounded, add the almonds with the white of an egg; and afterwards the pounded sugar, previously sifted through a silk sieve, and mix them with the paste; over which put the pounded vanilla, which must be sifted through the same sieve as the sugar was; then roll out your paste to the thickness of half a crown, and cut it with a tin cutter into rounds or ovals. Set them on paper, and put them

in the oven, after slightly touching them on the surface with a pencil dipped in cold water, that they may be iced; let your oven be slack.

No. 433.—*Cinnamon Stick Biscuits.*

Take the quantity you want of the paste of fancy biscuit, (see No. 419); add cinnamon in powder, and a little bol ammoniac, to imitate the colour of cinnamon; roll it out extremely thin on wafer paper, cut and turn it on little rods, to imitate as closely as possible sticks of cinnamon; bake them in a slack oven.

No. 434.—*Cinnamon Blow Biscuits.*

½ lb. Sugar; ½ lb. Flour, four whites of Eggs, and Essences.

These biscuits are made in the same manner as the patience biscuits, (No. 369), except that the paste is made more firm; make them round or oval on paper, colouring and finishing them as in the next article.

No. 435.—*Little Blow Biscuits.*

Whites of Eggs, fine Sugar, and Essences.

Take whites of eggs, according to the quantity you want to make; in general, one white is enough for half a pound of sugar. Make a malleable paste, sift the sugar through a silk sieve, leave half the paste white, and divide the rest into as many parts as you wish to have colours; add to each part what colour

and essence you please, (see *Colours*), as rose colour for roses; orris for violet; brown for chocolate, cinnamon, coffee, &c.; white for orange-flower; green for pistachios, filberts, almonds, &c. The various colours may be mixed, and thus produce a pleasing assortment, as yellow and red together, blue and yellow, red and blue, &c. The paste, thus prepared, roll into little balls in the palm of your hands, taking care to wet them with a little water, to make them shine; set them on paper in a very slack oven, as the colours require great care and attention. You may make little paper cases also, like those for biscuits, (see *Plate* I. *Fig.* 18), but they must be only an inch over, with depth in proportion; into these put some of the same paste; it is then called biscuit case; you may put a small almond in each, or some prawlined orange-flowers; always moisten the surface before you bake them.

No. 436.—*Wafer Biscuits.*

2 oz. Sugar; 2½ oz. Flour; the whites of two Eggs; a drop of Oil of Cinnamon, and a drop of Cloves.

Take the whites of eggs, melt the sugar, sifted through a silk sieve, and mix these articles with the flour, and a drop of essence of cinnamon and cloves, making a liquid paste; have copper plates, tinned, butter them slightly, and lay your paste on them, which must be very liquid, or moist, in drops the size of a penny, distant from each other four inches; when the plate is prepared, increase the size of the

drops by spreading them with the fore-finger till they are very large, and of the thickness of wafers; bake them of a fine colour; have a small roller to roll them on like other wafers, or turn them into little horns; they are excellent to ornament a cream.

No. 437.—*Dry Meringues.*

Twelve whites of Eggs, and 1*lb. Sugar.*

Beat up the whites of eggs; when firm, add a pound of powdered sugar, with what essence you please; lay out the paste with an iron or silver spoon into the shape of half a large egg, on sheets of paper; then cover them with sugar sifted through a silk sieve, and blow away the surplus sugar. Have a board, about two inches in thickness, on which you put the meringues to bake, as they must receive no heat but from the top; when they are of a fine colour, take them from the papers, beat in, with the back of a spoon, the liquid part to form a hollow, and then put them back into the oven to dry the inside, which is to be filled with a cream or jelly at pleasure, to be put in the moment you serve them up. Meringues are varied in taste and form, and may be ornamented with pistachios cut in fillets, and stuck in them; or currants or almonds may be added.

No. 438.—*Italian Meringues.*

Twelve whites of Eggs, 1lb. Sugar, and ½lb. Almonds.

Make the paste exactly as for the dry meringues, and add the almonds cut into lengths, with a few prawlined orange-flowers; have nearly square paper cases, rather deep, and put in your paste; ice the meringues with sugar, as above, and bake them on a tin sheet.

No. 439.—*White Meringues.*

1lb. Syrup, six whites of Eggs, and any Flavour you please.

Take a pound of clarified sugar, boil it to the *little feather,* and let it cool a little; in the mean time beat up the whites to a strong snow, and when the whites are ready, take a spaddle and rub the sugar on the sides of the pan; when you see it white put your whites in, and mix them in well, and the paste will become very white, firm, and shining; put it out on sheets of paper, in the desired shape, and let them be baked in a very slack oven. They may be made pink by adding a little carmine or cochineal. (See *Colours*).—Observe, that in all the above meringues, when served, the hollow must be filled with cream, jelly or marmalades, and then the two halves must be joined together, which will give the appearance of a whole egg.

No. 440.—*Light Meringues.*

Twelve whites of Eggs, 1lb. Sugar, and Orange-flower Water.

Make these in the same manner as the dry meringues, only put the paper on plates of copper, that they may bake equally; give them any pretty shape, but do not join them.

No. 441.—*Meteors.*

Three whites of Eggs, 1lb. Sugar, made into Syrup, and any Essence you please.

Put on the fire a pound of syrup in a pan that has a lip to it, and boil it to a *blow;* in the mean time beat up the whites of the eggs, taking care to have them ready the moment the sugar is at the blow; pour the syrup in lightly to the eggs, and continue turning it till it is compact, smooth, and shining; lay it on paper, in drops as large as a penny, and dry it in the stove; then take off the meteors, by wetting the papers at the back. To give them a proper shape, you must have frames in paper; they may be made of all colours, and may be candied. (See *Candy*).—You may also make them small like drops, but you must observe, that as you take them off, they must be neatly joined where they have been moistened, and they will then stick together.

No. 442.—*Water Cakes.*

1lb. Flour; ½ lb. Butter; ½ lb. Sugar; and 2 oz. of Caraway-Seeds.

Rub your butter well into the flour, add powdered sugar, and seeds, and take milk enough to make a paste that will roll very thin; roll these cakes as thin as possible, with very little flour, and bake them on buttered papers, observing to prick them all over before you bake them; they must be baked very light in a slack oven.

SECT. XXIV.—OF DISTILLATION—OF SPIRITS, LIQUEURS, RATAFIAS, &c. &c.

No. 443.—*Of Distillation.*

A PRACTICAL knowledge of this art is particularly useful to the confectioner, to enable him to obtain, at a small expence, the various flavours and spirits which he is in daily want of, and also to distil the choicest liqueurs which he may find it necessary to keep for the gratification of the amateur. The abuses and vile sophistication practised in this department of the business, are so notorious, that the confectioner cannot be too particular in attending himself to this important operation, upon which, in a very material degree, depends the success of all his efforts.

First, you must have an alembic which will hold ten or twelve pints, (see *Plate* II. *Fig.* 18), composed of two pieces, the cucurbit to contain the infusion, and the capital or head to receive the vapour, and conduct it into the worm, which discharges it into a receiver. To obtain the essential oil of plants, you must distil with an open fire, that is, with a fire that must immediately strike the bottom of the cucurbit; to distil *spirits*, the cucurbit must be put into a pan half full of water.

Distillation with an open fire, is the quickest; but

it requires great attention: that with the bath is less expeditious, but more sure; it has also the advantage of preventing the article from burning, and is undoubtedly the best for the confectioner. Fill the cucurbit only three quarters full, to give it room to boil, and place it in a pan of water on the fire, inclining it a little to the side of the lip, or spout; then lute it well, that is, close it completely, to prevent evaporation. Take a lute, made of equal proportions of flour, whitening, and salt, mixed together with the blade of a knife, and diluted with water; spread this on pieces of rag, and close all the crevices; the worm-tub must be kept full of cold water, which must be changed as often as it becomes hot, by opening a cock placed at the third of the height of the tub, as the water at the bottom will be cold, while that of the surface will be very hot.

The alembic being thus placed, you must not quit it an instant; and when the fire begins to heat it, you must be careful not to let the contents of the cucurbit boil too hastily, and lessen the fire accordingly; you must be provided with cloths, dipped in cold water, to put round the alembic, in case of accident, or if it should boil too violently. To operate well, you should keep a little streamlet continually flowing from the beginning to the end of the quantity you are to receive. If you see the phlegm arise, which is aqueous and insipid, and any part of it gets into the receiver, that must be set apart to be distilled over again, as will be hereafter mentioned.

No. 444.—*Rose-Water.*

The pale single roses are the best; they must be gathered fresh in the morning, after sun-rise, in dry weather, because moisture takes off a part of the perfume; pick off the leaves, weigh them, and to every pound of roses add a pint of water; then put them in a pan with a handful of salt, and let them steep for twenty-four hours. Fill the cucurbit two-thirds, and put a bed of straw at the bottom of the alembic, as the roses are apt to stick to the bottom, which would occasion a bad smell in the distilled water. If the distillation is of twelve pints, the four first will be the best; the other four or five will be inferior, but they may be used to distil other roses, which will improve the quality of the water: if you wish to have it double, you must distil it again with fresh roses.

No. 445.—*Orange-Flower Water.*

Gather the orange-flowers after sun-rise, and put them, without picking them to pieces, into the cucurbit; adding to every pound of flowers two pints of water: this will produce a pint and a half to the pound. The fire must be kept equal while you distil, and the water will be stronger and more agreeable, if you take only the leaves of the flowers, and put a pint of water to every pound of flowers.

No. 446.—*Distilled Waters of all Kinds.*

By the processes above detailed, you may obtain any distilled water you choose; if you want lemon-water, scrape or rasp some lemon-peel, putting a pint of water to a pound of lemon-peel, and distil it as above. Orange, wormwood, lavender, cinnamon, caraways, mint, and all other plants, in the same manner; observing, that it is better to let the plants steep in water for twenty-four hours before you distil them. To distil roots, or dry plants, they should be put to infuse in boiling water, before they are distilled.

No. 447.—*Of Spirits for Liqueurs.*

These are made by putting into the cucurbit, orange, rose, or any other flowers, and to every pound adding half a pint of spirits of wine, or alcohol, at thirty-nine degrees. Distil them in the bath, as above, and the produce will be as much in quantity as the spirits you have put over the flowers.

No. 448.—*Spirit of Violets.*

Take four ounces of pulverized orris-root, and infuse it for a fortnight in a pint of spirits of wine. Spirits of lemon, orange-peel, mint, vanilla, and ginger, are made in the same manner: they must be filtered through blotting-paper.

No. 449.—*Maraschino.*

One pound of Morello cherries, one pound of black wild cherries, one pound of raspberries, a quarter of a pound of peach-leaves, seven pints of brandy, and one pint of water. Mash the fruit, and put the juice in a jug; pick out the stalks of the cherries, pound the stones and skins, with the peach-leaves, and let them infuse in the jug for fifteen days, in seven pints of brandy, and one of water. Distil, and draw four pints of spirits.

No. 450.—*Cordial Spirit of Vanilla.*

Eleven pints of brandy, thirty ounces of fennel, two ounces of anniseed, one ounce of mace, a handful of marjoram, three ounces of vanilla, three ounces of cloves, two ounces of cinnamon, half an ounce of saffron, the raspings of nine oranges, and of three lemons. Break up the whole, and put them to infuse in a pitcher or jar, in eleven pints of brandy, for a month; afterwards distil it, and receive about six pints of spirits.

No. 451.—*Spirit of Barbadoes Cream.*

The raspings of fourteen Seville oranges, of eight China oranges and eight lemons, a quarter of an ounce of mace, eight pints of brandy, one pint of water, sixteen cloves, and a quarter of an ounce of cinnamon, pounded before they are put in the brandy: put the whole in the still, and draw by

a small stream or fillet, four pints and a half of spirits.

No. 452.—*Spirit of Angelica.*

Four ounces of angelica-seeds, and seven pints of brandy: pound the seeds, infuse them in the brandy; let them steep for eight days. Distil three pints and a half of spirits.

No. 453.—*Spirit of Orange.*

Seven pints of brandy, the raspings of six China oranges, and of eight Seville oranges: to be infused for a month, and distilled together, by a small fillet or stream.

No. 454.—*Aniseed Spirit.*

Eight ounces of aniseed, and nine pints of brandy. Pound the aniseed, and steep it in the brandy for eight days: distil five pints.

No. 455.—*Spirit of Cinnamon.*

Nine pints of brandy, and one pound of cinnamon. You may distil this at once, without waiting to infuse it.

No. 456.—*Spirit of Cedratys.*

The raspings of twelve cedratys, and seven pints of brandy, to be infused for fifteen days: distil, and draw three pints and a half of spirits.

No. 457.—*Spirit of Pinks.*

Seven pints of brandy, half a drachm of angelica-seeds, one drachm of cloves, four handfuls of leaves of pinks, and one drachm of mace: distil directly, and receive three pints and a half.

No. 458.—*Spirit of Escubac.*

One ounce of saffron, four ounces of catechu, half a grain of ambergris, ten pints of brandy, eight ounces of Barcelona nuts, two drachms of corianders, and the rinds of two oranges. Pound the whole, and after a few days infusion, distil it to about six pints.

No. 459.—*Spirit of Venus.*

Four ounces of juniper, one ounce of cinnamon, one ounce of raspings of cedratys, ten pints of brandy, four ounces of corianders, two ounces of celery-seeds, and the rasping of one orange: infuse for a week, and distil six pints.

No. 460.—*Spirit of Coffee.*

One pound of coffee, and nine pints of brandy. Roast a pound of coffee, grind and infuse it in the brandy; let it steep for a week: distil it, and receive about five pints of spirit.

No. 461.—*Spirit of Tea.*

Four ounces of tea, and nine pints of brandy. Make a decoction of four ounces of the best tea you can procure, in a pint of boiling water; let it draw for two hours, then pour it into a jug, with nine pints of brandy; let it infuse for eight days: distil it, and draw five pints.

No. 462.—*Spirit of Almonds.*

One pound of bitter almonds, nine pints of brandy, and half an ounce of angelica roots. Pound the bitter almonds very fine, moisten them with water, lest they should oil; add your angelica root, crushed, and mix it with nine pints of brandy; let it infuse for a fortnight: distil, and draw five pints.

No. 463.—*Spirit of Cuirasseau.*

Four drachms of cinnamon, ten pints of brandy, two drachms of mace, and the raspings of twenty-four Seville oranges. Pound the whole coarsely, and infuse it for a week; after which, distil it to six pints of spirit.

No. 464.—*Spirit of Percicot.*

One pound of kernels of apricot, one pound of peach-leaves, one drachm of cinnamon, and nine pints of brandy. Pound the kernels and the peach-leaves; add the cinnamon coarsely pounded, and infuse for eight days. Distil to five pints of spirits.

No. 465.—*Kirchewasser, or Spirit of Cherries.*

Take the head off a barrel, and fill it with small wild black cherries, picked from the stalks; cover them with plaster or mortar, and leave them for two months; then take them out and distil them, and they will furnish an excellent spirit, when bottled, and of some age.

No. 466.—*Bourdeaux Aniseed.*

Two ounces of coriander, five ounces of aniseed, *(star)*, five ounces of aniseed green, one ounce of fennel, and nine pints of brandy. Pound the grains coarsely, and infuse them in the brandy for eight days. Distil to five pints and a half.

No. 467.—*Spirit of Cloves.*

Six ounces of cloves, and nine pints of brandy. Distil to four pints and a half.

No. 468.—*General Observations on Spirits.*

The spirits just described may be made according o the strength of the brandy used; but for a certain rule, notice, that when the least phlegm runs into the receiver, you must take it away, and leave off distilling. The phlegm is easily known, as it is white, and one single drop would thicken the spirit, and give it a bad taste. You must also mind, that the spirit comes by a small streamlet or fillet;

for if the fire be too strong, you will raise the phlegm along with the spirit; in this case, you must *cohobate*, that is, put back what you have received into the cucurbit, and re-distil it: all these spirits are used for liqueur drops, conserves, ices, and all other articles in which liqueurs are introduced.

No. 469.—*Liqueur made with Spirits.*

One pint of spirits, one pint of water, and one pound of sugar. To render our distilled aromatic spirits fit for drinking, we must add water and sugar. When you wish to make a few bottles of liqueurs, or factitious spirits, take a pound of fine sugar, dissolve it in a pint of cold water, and add to it a pint of spirits; mix them, and let them stand for twenty-four hours, filtering them through blotting-paper, which must be folded and put into a funnel in the bottle intended to receive the liqueur: the strength of the liqueur may be regulated according to taste. Dealers in compounds and cordials, filter their liqueurs through a thick kind of cloth, made by hatters, in the form of a bag; the bag is to be wetted with isinglass, clarified with white wine, by moistening it with a sponge, and wetting the bag regularly all over the inside; the liqueur then passes through it very clear.

No. 470.—*Of Colouring Liqueurs.*

All spirits being white, liqueurs are commonly coloured, either to please the eye, or to conceal the defects of an inferior article; pernicious colours, as blue and violet, are sometimes used for this purpose; the rose and yellow colours are perfectly innocent: to colour yellow, infuse saffron in spirits of wine, or dissolve caramel in a little water, (see No. 12); but the sugar must be burnt of a darker colour; to colour liqueurs red, use prepared cochineal. As the other colours are pernicious, we shall not name the ingredients.

No. 471.—*Ratafias.*

Every liqueur made by infusions, is called *ratafia;* that is, when the spirit is made to imbibe thoroughly the aromatic flavour and colour of the fruit steeped in it: when this has taken place, the liqueur is drawn off, and sugar added to it; it is then filtered and bottled.

No. 472.—*Ratafia of Cherries.*

Wild cherries ten pounds, Morello cherries ten pounds, cinnamon two drachms, mace two drachms, brandy eight pints, strawberries two pounds, raspberries two pounds, corianders four ounces, and four ounces of sugar to every pint of juice. Crush the fruit, strain the juice through a sieve, and pound the stones, corianders, cinnamon, and mace, separately, and infuse the whole in a jar. To every

pint of juice add four ounces of sugar; let it steep for a month; filter it, and bottle for use.

No. 473.—*Another Ratafia of Cherries.*

Juice of Morello cherries fifteen pints, peach-leaves one pound, brandy fourteen pints, cinnamon three drachms, cloves one drachm, sugar eight pounds.—Crush, and strain through a sieve the pulp of your cherries, pound the stones, put them altogether in a pan on the fire, and give them one boil. When cold, measure the juice, and when you have fifteen pints, add your peach-leaves, cinnamon, and cloves; which must have been previously bruised in a mortar, the sugar and brandy being added. Put the whole into a jar, leaves it for a month; draw it off, and bottle it.

No. 474.—*Ratafia from four Fruits.*

Morello cherries eight pounds, wild cherries six pounds, raspberries four pounds, red currants eight pounds, black currants four pounds, mace one drachm, cloves one drachm, and four ounces of sugar to every pint of juice. Proceed in the same manner as for cherries.

No. 475.—*Ratafia of Black Currants.*

Black currants four pounds, black currant leaves one pound, Morello cherries two pounds, cloves one drachm, brandy ten pints, sugar ten pounds. Steep them as above.

No. 476.—*Badiane.*

Brandy three pints, water three pints, bitter almonds one pound, sugar one pound, one lemon peel rasped, six cloves, cinnamon one ounce. Break up the whole, put it into a jar with the lemon peel; the sugar being melted in three pints of water, infuse for a month, strain it through a flannel bag, and then filter the liqueur and bottle it.

No. 477.—*Ratafia of Orange.*

Six China oranges, two pounds of sugar, four pints of brandy, and one pint of water. Peel six fine oranges, infuse the rind in the brandy for fifteen days; melt your sugar in the cold water, and strain and filter it as above.

No. 478.—*Ratafia of Raspberries.*

Raspberries ten pounds, sugar four pounds, brandy ten pints, cinnamon two drachms, cloves one drachm. Infuse the articles for fifteen days, stir the mixture every day, strain it through a bag, and filter it.

No. 479.—*Ratafia of Currants.*

Currants ten pounds, brandy ten pints, sugar four pounds, cinnamon two drachms, cloves two drachms, and proceed as for raspberries.

No. 480.—*Ratafia of Mulberries.*

Mulberries ten pounds, brandy ten pints, sugar four pounds, mace two drachms. Proceed as before.

No. 481.—*Vespitro.*

Brandy two pints, aniseed one ounce, two lemons, sugar one pound, corianders two ounces, fennel one ounce, angelica two drachms. Break up these ingredients, and put them in a jug, with two pints of brandy; peel the two lemons, which you must add to the mixture, and squeeze in the juice; break the sugar, dissolve it in water, and put it into the jar; let it stand for a fortnight, then strain it through a flannel bag, filter and bottle it.

No. 482.—*Ratafia of Orange-Flowers.*

Brandy three pints, water two pints, orange-flowers one pound, and sugar one pound. Put the whole in a jar well stopped, place it in a bath, almost boiling hot, for a day; the next day filter and bottle it.

No. 483.—*Yellow Escubac.*

One ounce of saffron, one ounce of Damascus raisins, one ounce of cinnamon, three pounds of sugar, one ounce of liquorice, one ounce of corianders, three pints of brandy, two pints of water. Pound these ingredients, and dissolve the sugar in

two pints of water; put the whole in a jar to infuse for a month, taking care to stir it up every second day, or the third at farthest.

No. 484.—*Ratafia of Green Walnut Shells.*

Two hundred walnuts, ten pints of brandy, four pounds of sugar, one drachm of nutmeg, one drachm of cloves. Choose two hundred walnuts, so young that a pin may easily go through them, pound them in a mortar, and infuse them in the brandy, with the nutmeg and cloves, for a month; after that time strain the mixture through a flannel bag, filter and bottle it.

No. 485.—*Angelica Ratafia.*

Four ounces of angelica seeds, two ounces of the roots of angelica, ten pints of brandy, one drachm of cloves, one drachm of cinnamon, four pounds of sugar. Pound the ingredients coarsely; dissolve the sugar in water, and add it to the mixture; infuse it in the brandy for a month; strain it through a bag and filter it.

No. 486.—*Ratafia of Red Pinks.*

Three pounds of pinks, ten pints of brandy, four pounds of sugar, one drachm of cloves, one drachm of cinnamon. Pick off the green from your pinks, pound the leaves, and infuse them for a month in the brandy, with the cloves and cinnamon; after this draw off the liquor and filter it.

SECT. XXV. OF GUM AND OTHER PASTES.

No. 487.—*Of Gum Paste.*

THE making of articles in gum paste is one of the most interesting branches of the confectioner's art. This mode of decoration and embellishment was once in great vogue, and the most magnificent and costly ornaments have been made of gum paste; but it has fallen comparatively into disuse, and, what is worse for the confectioner, the fragments of the art have been transferred to pastry-cooks, and cooks, who have at once disfigured, if not destroyed, the most beautiful flower in the banquet of the confectioner. To make gum paste properly, great care and dexterity, much patience, some knowledge of mythology, of history, and of the arts of modelling and design, are requisite—qualifications seldom possessed by the mere pastry-cook. The Author, when at Paris, had many opportunities of knowing what might be done in this department, and every confectioner in that capital is well acquainted with his productions in this way.

At a dinner given by the city of Paris to Napoleon, then Emperor of the French, on his triumphant return from Germany, the Author constructed a groupe, two feet in height; the Emperor, whose figure bore a striking resemblance, was represented standing, and

putting up his sword into the sheath, led by Victory, attended by several allegorical figures, which were intended to express the various high qualities so liberally attributed to Napoleon by the French, as long as success attended him. It was made for the centre of a table; and the Emperor, who rarely noticed any thing which ornamented the table, observed his portrait, and, with his characteristic attention to works of ingenuity, was pleased to encourage the artist by his approbation.

No. 488.—*Fine Gum Paste.*

Gum-dragon is the principal ingredient in gum paste; it should be white and light, and every little spot on it should be scraped off with a pen-knife: put into a pan the required quantity of gum, and pour water on it to wash it, which you may do twice; when clean, put fresh water on it to dissolve it, from one to two inches above the gum; let it stand for twenty-four hours, then crush it with a spaddle, strain it very thick, through a cloth, that it may be clean, and let two persons wring the cloth. Should much of it be wanted, a press (as in *Plate* II. *Fig.* 3), will be found useful; it was invented by the Author when he was in the habit of mixing sixty or eighty pounds of gum paste every week, and he found it very serviceable. The gum is to be put in a bag of thick linen, tightened and fixed within a cylinder, pierced as in *Plate* II. *Fig.* 3.

When the gum is strained, pound it in a mortar, adding some extremely fine and white powdered

sugar, a very little at a time; the great art of making this paste white, is the using of very fine sugar and gum, and having the mortar, as well as every thing else used for it, perfectly clean; the use of lemon juice, or any other secret, is mere fancy. When the paste breaks in pulling, it is done; keep it in a pot covered with a wet cloth. This paste is to be used in every thing which is intended to be eaten.

No. 489.—*Common Gum Paste,*

Is made like the fine, except that to the sugar you pound it with, is added some starch, powdered very fine, half sugar, half starch; it may be made still more common, by adding one quarter of sugar only.

No. 490.—*Rice Gum Paste.*

Instead of starch, use rice flour.

No. 491.—*Plaster Gum Paste.*

Moisten some fine plaster of Paris with water, and let it set; dry it perfectly in the stove, reduce it again to powder; wet, dry, and pound it again, to take out the remaining heat; sift it through a silk sieve, and use it to fill the gum-dragon instead of sugar. Marble gum paste is made in the same manner, using marble dust instead of sugar, of which there is to be none in either of these pastes; harden both with a little powdered starch; it must be used half dry, to fix it, as it is apt to shrink very much. These pastes are only used for ornament.

No. 492.—*Drying Oil Paste.*

When you have steeped the gum, as directed in No. 488, put it into a mortar, with nearly an equal quantity of gum Senegal, dissolved rather stiff, and add pulverized sugar to give it a body or consistence; when well pounded, and so that it sticks well, add a little drying oil prepared from linseed. Take equal parts of starch, prepared plaster, and rice flour, with whitening, and harden your paste with this mixture; when your paste is smooth, compact and shining, you have used oil enough. This paste is only fit for gilding or bronze, as it is never white enough for any other purpose. To bronze it, put some bronze powder, with a hair pencil, on the upper surface of the projecting parts.

No. 493.—*Alabaster Paste, which will resist Damp, and all sorts of Insects.*

Moisten a quantity of gum-dragon, as for the fine paste; after twenty-four hours, stir it, and add a glass of the following liquid. Fill a bottle half full of garlic, picked quite clean, and bruised; fill up the bottle with the strongest spirits of wine you can obtain; stop the bottle lightly with paper, that it may not burst; put it into warm water, boil it till it is reduced one-third, and then stop it well for use. Put a small glass of this liquor to your gum, pound them together, and fill it with the powder of alabaster, adding liquor in proportion; finish hardening it with starch as you use it. This paste is very

beautiful, and the best of compositions for the confectioner, as it delivers well from the mould, and is very easy to work. If you cannot procure Italian alabaster, use the stone plaster of Paris, in the same way as the alabaster powder. The Italian alabaster, when baked, becomes plaster.

SECT. XXVI. OF MODELLING FLOWERS, ANIMALS, FIGURES, &c.

No. 494.—*On Modelling Flowers in fine Gum Paste.*

DIVIDE your paste into the principal colours, as white, red, blue, and yellow; and with these colours make the compounds green, violet, dark and pale orange, employing the colour nearest to that of the flower you intend to represent. For example, to model a rose, you must have the calyx of the flower engraved in wood, and push it with paste coloured green; the heart you must model in yellow paste; fix it by a wire to the calyx, and with a little saffron, cut fine, and moistened with gum arabic, imitate the seeds. Roll out your red paste very thin, and with a tin cutter (see *Plate* II. *Fig.* 7), cut out the leaves; take them singly, and, with a modelling tool, (see *Plate* II. *Fig.* 6), roll them in your hand as thin as nature; then take up the leaves, and fix them one by one round the heart. When you have fixed a sufficient quantity of leaves, push the calyx in the mould, (see *Plate* II. *Fig.* 7); and finish the whole, so as to imitate nature in the best possible manner.

No. 495.—*Pinks.*

It is more difficult to make pinks than roses, the variegated colours not being easily imitated. Roll

your paste, as if you intended to make a ball; flatten it between your finger and thumb, put it on a marble, and with the modelling tool (see *Plate* II. *Fig.* 7), make stripes at random, declining toward the edges, like the leaf; then fix it to the calyx, or cup. The calyx must be formed with green paste, by rolling it in the form of an olive, and cutting it with the scissars, at top and bottom, so as to make five or six marks, like nature. When your flowers are mounted, you will sprinkle them with red, by dipping a hair pencil in liquid carmine, and striking it over your finger; stick the down or feather of a quill in the middle of the flower, that it may be a better imitation of nature.

No. 496.—*Jasmine.*

Take a ball of paste, and with a pair of scissars, cut six or eight strips about half way down, and with a modelling tool, worked against the fore finger of your left hand, imitate the flowers of the natural jasmine. Any other flower may be imitated by following the natural directions given above. Much, of course, is left to the ingenuity of the artist, as it would be obviously impossible to give directions for every flower that may be modelled in this way, without an excessive enlargement of the work; and, as before observed, the Author's wish is, to compress his observations into as small a compass as is consistent with distinctness.

No. 497.—*Fruit in Gum Paste.*

Two kinds of fruit are made in gum paste; fruit of the natural size, and very small fruit, called jewel fruits. To make the large fruit, you must have plaster moulds taken on fine fruit; make your paste the colour of the ground of the fruit, roll it to about the thickness of half a crown, apply it inside the mould, and take care to have a good impression of it. Powder your mould with starch powder, tied in a small linen bag, before you apply your paste, that it may not stick; when nearly dry, join the two sides of the fruit, with the same paste diluted with water; when quite dry, take off the edges smooth with a fine file; smooth it with polishing paper, and rub on the colour dry, with a piece of cotton; as red with carmine, &c. &c.

No. 498.—*Horns in Gum Paste,*

Are made with or without mottos, and are used to ornament spun sugar, vases, baskets, *pieces montées*, or any thing executed in caramel. Take the necessary quantity of fine paste, of what colour you please; roll it out as thin as paper, and stripe it with a fluted roller; cut them out with a tin cutter, about the size of a shilling, and have a piece of pointed stick, (see *Plate* II. *Fig.* 11), on which turn the little piece of paste to form a horn; moisten the edges to join them, that they may keep their form, and let them dry; if you wish to put mottos in them, roll

them up tight, and stick one in each, with a little dissolved gum arabic.

No. 499.—*Shells in Gum Paste,*

Are cut out and made in the same manner, except that you leave the lips more open.—(See *Plate* II. *Fig.* 12).

No. 500.—*Pastilles, Mille-Fleurs,*

Are made with fine gum paste, of different colours. Take a small quantity of paste in your left hand, pick off little pieces with your right; and with the fore finger roll them on the gratings of a fine wire sieve, to take the impression and form of a shell; they may be scented with any essence you please. You may also have different pleasing forms engraved on a board, to answer the same purpose as the sieve, and to give variety.

No. 501.—*Jewel Fruit in Gum Paste.*

Divide your paste into as many colours as you intend to represent fruits, as small apples, pears, peaches, apricots, plums, or any kind of vegetables; in short, any object you may fancy. You must have moulds for melons, nuts, walnuts, almonds, cards, figures, and a thousand little things which belong to the jewel comfits; put different essences to the fruit, and form and finish them like the large fruit. If you wish to make a large quantity, you must have twenty or more of those little fruits, or other objects, en-

graved on a board; by this means you may make them with great rapidity. The Author has found this so great an advantage, that he has engraved an entire collection of different fruit, &c.; they should not be larger than peas.

No. 502.—*Small Animals in fine Paste,*

Are commonly made with double moulds, giving the back and front representations of the objects which are afterwards to be joined together. You must push the whole quantity of fronts you would have, and place them in order on boards, or very smooth plates, that they may dry perfectly straight; taking care when you push them, to put pieces of fine wire in the legs, &c. as they are apt to break. The next day you push the backs, which you must loosen gently in the mould; put the dry front to it, which touch with some liquid paste inside, that it may stick to the other; take it out, and with a modelling tool, join it exactly, smoothing it off with a hair pencil, dipped in water; colour them afterwards to your taste.

No. 503.—*Animals in Common Paste.*

Articles made in common paste, should be pushed back and front the same day, as this paste shrinks; when done, put them by on an even board till the next day; they must not be placed in the heat, as they will dry enough without it. To join them, wet a marble slab all over with a sponge, on this place

six or eight backs and faces, and let them stand a few minutes; then take one of each and rub it on the damp marble a little, in order to moisten the paste, which will enable you to stick the articles together; finish them as above.

No. 504.—*Figures in Moulds.*

Figures are moulded in the same manner as fruit, and are taken from the mould by moistening a piece of paste, and applying it to the figures, which will stick to the paste: the shortest and best way is, to strike the mould with a mallet, and the figure will come out directly; but in this case, the moulds must be bound with iron, or the strokes of the mallet (which must be struck on the same side as the figure) will split the board. They are to be joined together, and finished like the animals.

No. 505.—*To push in the Mould.*

Every thing made in a hollow mould is said *to be pushed,* particularly fillets. Roll your paste to the length of your mould, powder it with starch, which you must keep for that purpose, tied up in a piece of linen, and also powder your mould a little; put in your paste, and with your thumb make it take the impression; then take off the remaining parts with a knife, holding the blade quite flat, that you may not cut the mould. The fillet will come out very easily, by touching it with a piece of paste, which you must moisten, to make it stick.

No. 506.—*Of Fixing Borders.*

Borders, bas-reliefs, figures, indeed every thing in paste, must stand to dry five or ten minutes before you use them, to prevent spoiling the impression; and they also shrink in drying, especially those in which there is no sugar. Use isinglass, or light glue, to fix them on pasteboard, paper, satin, wood, or gilding; place them on your work in the most ingenious and tasteful way you can.

No. 507.—*Of Modelling in Gum Paste.*

Figures, animals, birds, &c. are without dispute much better when modelled, than those made in a mould, as the modeller can give a grace and attitude to his figure, which it is impossible to obtain by the other mode. It is not so difficult to learn the art of modelling as is supposed: accustom yourself to handle the paste, and however bad the first attempt may be, strive to improve it, by copying from Nature, or a good representation, and with patience and perseverance, you cannot fail of becoming a good modeller.

No. 508.—*To reduce a large Figure by a Scale of Squares.*

If you have a drawing of a large figure, which you wish to reduce, you must divide it into small squares, both in length and breadth, and make the same number of squares, of smaller proportion, on an-

other paper, and fill them with the parts of the figure that are in the corresponding squares of the large figure.—(See *Plate* II. *Fig.* 13).—I mention this operation, as it is of great use to the artist, and applicable not only to figures but to ornaments, and to most purposes of a similar nature.

No. 509.—*On Modelling Figures in Gum Paste.*

Model the limbs by hand, and fix on the head with a wire; and afterwards dress the figure, making every part of the drapery of its proper colour. To model the hand, you must divide the fingers with a pair of scissars, and mark the nails and joints with a modelling tool: this method will be found much better than pushing the figures in wooden moulds, as is usually done.

No. 510.—*On Modelling Animals in Gum Paste.*

Make your paste of the natural colour of the animal, (that is, without its coat); roll the paste of the necessary length and thickness. Suppose for a sheep: model the end of your paste to the head; give it the attitude; then model and fix on the legs, and let it dry; when dry, repair it neatly with a pen-knife, and a bit of sand-paper, or a file: then take some very white paste, make it rather thin with water, and cover it thinly all over: with a notched quill, as in *Plate* II. *Fig.* 10, form the frizzled appearance of the wool, and comb the animal's head and body with it, to imitate nature.

No. 511.—*Birds in Gum Paste.*

Make the body of the bird in the same manner as for animals; have the wings carved on wood, according to the size of the bird, push them, and paint them afterwards.

SECT. XXVII. OF COLOURS FOR CONFECTIONERY.

No. 512.—*Of Colours for Confectionery.*

THE colours used in confectionery are generally harmless; for though no one thinks of eating an ornament or figure, yet such colours as vermillion, verdigris, yellow ochre, and many others which are poisonous, should be avoided, if possible.

No. 513.—*To choose Cochineal.*

Cochineal should be large, clean, heavy, dry, of a silvery shining colour, and, when bruised, of a dark red.

No. 514.—*Of Preparing Cochineal.*

Take an ounce of cochineal, pound it well, and make a soft lye with wood-ashes boiled in water; clear it off through a flannel bag; take a pint of it, let it boil up, and put in your cochineal; pound a quarter of an ounce of alum and a quarter of an ounce of cream of tartar, and add them to the cochineal, and reduce it by boiling, till it becomes of a very dark fine red; if it is for keeping, add pulverized sugar. You may use this colour in every thing, particularly in gum paste, compotes, preserves, jellies, ices, &c.

No. 515.—*Carmine.*

Carmine, No. 1, is the best, though the dearest; as the inferior article is generally adulterated with cinnabar; but you may easily manufacture carmine as follows: Take a boiler sufficiently large to contain two pails and a half of river water, perfectly clear; put it on the fire, and when it boils, shake in gently a pound of cochineal, ground in a new coffee mill; stir it with a clean hair pencil, and if the heat be too great, lessen your fire, and throw in a glass of cold water, that the cochineal may not boil over; let it boil for half an hour, then add an alkaline lye, prepared as follow: Boil three quarters of an ounce of pulverized soda in two quarts of water, for eight or ten minutes; take it off, filter it, put it into your cochineal; let it boil up five or six times; take off the boiler, place it in a slanting position, that the cochineal may deposit; add to it three quarters of an ounce of powdered alum, stir it well to dissolve the alum, and let it stand for twenty-five minutes. See if it takes a fine scarlet colour; pour off the liquid very gently into another clean boiler, and do not stir it much, to avoid dividing the deposit; beat up the whites of two eggs in a pint of water, pour it into the colour; stir it well, put the boiler on the fire, till it nearly boils; the whites of the eggs will coagulate, and precipitate with the colouring particles which are to form the carmine. Take the boiler off, and let the carmine settle for twenty-five minutes; pour off the liquid till you see the carmine

at the bottom, which will be like thick milk; pour it into an earthen pan or bowl, strain it through a fine cloth to let the moisture run from it, and drain the carmine. You must strain the liquid several times till it is quite clear; when the carmine is drained, and has a proper consistence, take it up with a silver spoon, lay it on plates to dry in the stove, and, when dry, grind it on the stone.

No. 516.—*Vegetable Carmine.*

2 lb. Brazil Wood; 2 oz. of pulverized Cochineal, 1½ oz. Rock Alum; 1¼ oz. Sal Ammoniac; 1 oz. Salt; 1 lb. 12 oz. Nitric Acid, and 8 oz. Pewter Filings.

Divide the alum into four parts, and boil the Brazil wood in eight pints of water, with the pulverized cochineal tied in a piece of cloth; when reduced to half, take it from the fire, put into it one of your parcels of alum; strain the decoction through a cloth, into a pan; put back the chips on the fire with the same quantity of water: reduce it as at first; strain it off, and repeat the same four times, putting one part of the alum each time. At the last boiling, add one quarter of an ounce of sal ammoniac, and put the whole together into a pan, keeping it warm. Put your nitric acid into a long-necked bottle, in which, on the previous evening, should have been dissolved one ounce of salt, and one ounce of sal ammoniac; place it in a pan full of water; fix it so as not to move; warm the water more than luke-warm, and put in your pewter filings

by small quantities, and continue this gradually as you see it dissolve. When the whole is dissolved, pour it into the decoction, mix it well, strain it through a cloth, and let it stand for twenty-four hours; then pour off the yellow water till you come to the colour; fill up your pan with clean water, and repeat this morning and evening for eight days, when you will find the water quite clear, leaving no salt or acid in the colour. Keep it in a pot for use, always having some clean water on it to preserve it in a liquid state.

No. 517.—*Gambooge.*

This is a gum, and must be dissolved in cold, or luke-warm water, to colour gum paste. In large quantities, it would act as an emetic and cathartic.

No. 518.—*Saffron,*

Must be infused in warm water; it should be chosen very dry and soft, in long shreds of a fine red colour, and of a pleasant balsamic taste: it is a good stomachic.

No. 519.—*Sap Green.*

This is prepared from the fruit of the buckthorn; it is in a hard paste, and must be dissolved in water for use, to paint gum paste; it is not good to eat in large quantities.

No. 520.—*Spinach Green.*

Take the necessary quantity of spinach, pound it well, and squeeze the juice through a cloth; put it in a pan, on a strong fire, stir it with a spoon, and as soon as you see it look curdy take it off the fire, and drain the liquor through a silk sieve; what remains on the sieve will be the colour.

No. 521.—*Ivory Black,*

Is made with ivory cut in small pieces, and calcined in the fire in a covered pot or crucible, till it ceases smoaking: it is only used to paint gum paste.

No. 522.—*Prussian Blue.*

Prussian blue is to be preferred by the confectioner, though it must be used sparingly: the tournsol and indigo afford a bad colour.

No. 523.—*Vermillion and Cinnabar,*

Are two different shades of a lively red colour; they are equally dangerous, and should never be used in confectionery unless absolutely indispensable.

No. 524.—*Bol Ammoniac,*

Is of a reddish colour, something like cinnamon, and used for gilding, (see No. 529), or to paint gum paste, as well as brown umber, and bister.

No. 525.—*Of Using Colours.*

The colours just mentioned are those used to paint gum paste; they are ground on a marble slab, and are moistened with water, and a little gum arabic dissolved and strained through a cloth, with a pinch of fine powdered sugar, or sugar candy; the gum is to fix the colour, and the sugar to make it shine; if you have no gum you may use isinglass, but then the colour must be warm.

No. 526.—*Colours good to eat.*

The colours fit to eat are cochineal, carmine diluted, saffron, spinach green, Prussian blue, and colours made with chocolate and caramel; *caramel* should be diluted with a little water, as it goes farther than the dry powder, yet in some cases it must be used dry, as in the royal icing, and in articles for the small oven; *saffron* must be infused in hot water, consequently you must put the necessary quantity to your sugar a moment before it is done; it will require a few minutes more boiling, as the saffron will lessen the degree of heat; *spinach green* is to be used to colour opake bodies; such as are transparent must be coloured with a little Prussian blue, mixed with yellow; if *blue* alone be wanted, it must be ground with a little water, taking care to use but a small quantity of it; *browns*

may be made of chocolate, a strong decoction of coffee, or caramel burnt and dissolved in water; the *violet* colour is made with red and blue; *orange* with saffron and red; and the *green* with yellow and blue.

SECT. XXVIII.—OF VARNISHING AND GILDING.

No. 527.—*Varnish for Gum Paste.*

THREE quarters of a pound of gum arabic, or Senegal, dissolved in warm water; beat up the whites of six eggs, throw them into a sieve to receive their oil, and mix it with the gum; take three quarters of a pound of fine sugar, clarify it, and boil it to a *blow;* take it from the fire, put in a glass of spirits of wine, and when cold, mix the whole and bottle it for use; if too thick when wanted, add a little spirits of wine. This varnish is perfectly harmless.

No. 528.—*Of Gilding Gum Paste.*

This department is so extensive, that it would be impossible to describe the great variety of articles that are gilt, and the mode of gilding them; we shall therefore give some general directions, which will be quite sufficient to enable every confectioner to gild the different articles for which he may have occasion, and will enable him to imitate, successfully, every thing made in bronze, porcelain, wood, or pasteboard, and a great variety of other little articles made for presents to young persons, for pieces montées, ornaments and embellishments of the table. (See *Decoration,* No. 539).—The piece you mean

to gild must be previously prepared and polished—if intended to be eaten, prepare it as follows: Take gum arabic, dissolved, and strained very clean; grind it with nearly an equal quantity of white sugar candy, it must be rather stiff, spread it with a pencil, rather hard, on the parts you wish to gild; when dry, breathe on the part, and apply the gold leaf; when this has dried, take off the gold that has not fixed, with a fine hair pencil, and your gilding will be bright.

No. 529.—*Burnished Gilding.*

Take about the size of a nut of bol ammoniac, sugar candy about the size of your thumb, grind them together dry, beat up the white of an egg, and throw it on a sieve to receive its oil, which you must use to grind it again; put a thin coat on the article you mean to gild, but do not put on your gold till the egg is perfectly dry; when you put on the gold leaf wet the part with cold water.

No. 530.—*Oil Gilding.*

Put a light coat of isinglass on your gum paste; when dry, see that it has taken equally, if not, give it another coat; when perfectly dried, take some prepared linseed oil, lay it on equally and light with a pencil rather blunt; dry it till it sticks to your fingers when you touch it: apply your gold, and fill the hollows with the broken and waste parts of it; rub it with a dry pencil to make it take equally, and

become uniformly brilliant. The time necessary for drying it varies very much, according to the goodness of the oil, the season, and the heat of the room: sometimes six hours are sufficient, but it sometimes requires twelve hours.

No. 531.—*Method of Preparing Linseed Oil for Size.*

Colourmen in general sell the prepared linseed oil; yet it is convenient to know the preparation of it. Pour some linseed oil into a new glazed pan, double the size of its contents, put it on a moderate fire, just sufficient to make it boil slowly: add two ounces of litharge, tied up in a cloth, and a dozen cloves of garlic, picked; let it boil for four or six hours; you will know when it is done enough, if on dipping a straw in it, and holding it up, you see the oil drop clear, and of a fine gold colour, but thick; take great care not to let it boil over, as it is very inflammable.

SECT. XXIX.—OF MOULD MAKING, MOULDING, AND MODELLING IN WAX.

No. 532.—*Of Mould Making.*

THE art of moulding and counter moulding is one of considerable utility, as by means of it we obtain with ease, moulds that it would have been very difficult and expensive to engrave. By the practice of this art, however, we have only to procure a good *cast* of any object we approve, and from this we are enabled to form our own mould at a very trifling expence. You must proceed as follows: Almost all the small figures, or animals, made in France or Germany, are executed in common paste, and consequently liable to take the damp. Put the figures into a pasteboard or deal box, between two towels, or other linen; place them in a cellar for eight days; if made of very common paste, three days will be sufficient; they will easily part in two with the blade of a knife; then they may be moulded, as will be seen in No. 536.

These figures are generally put together with light paste, moistened with water; but whatever the cement may be, that part of the figure where it is joined is the weakest; consequently, by putting them in a warm stove, or in an oven, the great dry-

ness which takes place will open your figures in two parts; if they are made of fine sugar, you must have two figures alike, placing the back of one to the face of the other on wet linen; you can easily fit them together afterwards. Place them on a marble to receive the composition, and if your mould is in plaster, you must put some prepared linseed oil on it, that the sugar may not melt.

No. 533.—*Stucco Moulds.*

Prepare the pieces you intend to mould, as for the sulphur, (see the following article); have slips of glass of the length and breadth of your moulds, place them to form a frame for it, and take some fine plaster, wetting it with water in which you have melted some glue and salt; pour this on your paste, and strike the table a little to make it fall into every hollow, and to prevent its blowing. This mould will become very hard, and more solid than the sulphur mould; the slips of glass are used to prevent the knife from cutting the mould; the glue hardens the plaster, and forms the stucco, and the salt makes it take quickly; but however well they are made, they are never equal to wooden moulds.

No. 534.—*Sulphur Moulds.*

Such articles as are in two pieces may be moulded in different compositions; the thing to be moulded must be fixed on a marble or glass table, very dry, and surrounded with a piece of pasteboard, to pre-

vent it from running over, and to give the mould the form of a long square; prepare pieces of bent wire the length of your mould, which being placed in directly you put your composition, will strengthen it. Oil lightly the articles you intend to mould, with a hair pencil; put some sulphur in a glazed earthen pipkin, sufficient to cover your article three eighths of an inch, and melt it on the fire; when it is melted and clear, and begins to thicken by the heat, take it from the fire, and add to it half its weight of pounded slate, brick, marble, iron, or brass filings, which must have been pounded and sifted through a silk sieve; mix, and stir it with a stick; and when it is well mixed, and smooth, pour it into your mould, not over the paste, but by the side of it, and the sulphur will find its level softly without blowing; when you see it covered, lay on your wires, put a little more over them; if you wish them stronger, put some plaster, and take off the mould with the blade of a knife: should any thing stick fast in them, put them to soak in cold water.

No. 535.—*Leaden Moulds.*

Leaden or pewter moulds are used to run grained sugar into, and for caramel, and ices, in fruit shapes. Model the article you intend to mould, either in clay, or wax, (see *Modelling in Wax*, No. 537); or if you have it cut in wood, take an exact mould of it in plaster, as the leaden mould is to be, in two or more parts, that it may deliver well; when exactly prepared, it will be necessary to make another mould

from it; oil your mould, that the plaster may not stick to it. Each division of the mould should be moulded in two other parts; these are to be given to the founder to be cast in metal. The mould as it comes from the founders is very rough, and particles of sand are fixed in it, especially if the cast be common; it must, therefore, be put in a pan with two-thirds of aqua-fortis, and one-third of water, to pickle it; wash it clean, and with files and cutting tools chase or repair it like the model; in this mould, when thus prepared, you run lead, or pewter, having left an opening to receive it; the mould must be heated, that the metal may run smoothly in every part of the hollow: open the mould, take out the cast, join the two parts together neatly, and finish them with a file, as directed for the first mould made in plaster. You may have by this process as many moulds as you please, at a trifling expence.

No. 536.—*Plaster Moulds.*

Take the vase, figure, &c. you intend to mould, whether in wood or any other composition, and according to its form, prepare to make your mould in two or four parts or divisions, with a view to its delivering well; put round each of these divisions a fillet or wall of pipe clay, to retain the liquid plaster, and prevent it from running over; run some plaster in it, about two inches thick; when it is set, which you will know by its being hot, take that piece or division off, repair it neatly, and with a knife cut notches in the edges, that the parts may fit closely when joined; oil it with a hair-pencil, and put it

again on the object with pipe-clay; repeat the operation, with another division; you will leave then one half of your mould formed in two pieces. Repair and cut notches in the fresh quarter, that the parts may fit each other, and be firm: make the other two divisions in the same manner. You will then have the whole of your mould in four pieces, which you must dry in the stove. When dry, you may harden it by rubbing some linseed oil on it, (see No. 531); dry it afterwards again in the oven, and oil and dry it several times, as before. These moulds will serve for rock-sugar.—(See No. 209).

No. 537.—*Modelling in Wax.*

Put into a new pipkin six ounces of rosin, one pound of bees'-wax, two ounces of lard, and four ounces of flour; colour it with vermillion; stir the whole on a gentle fire, and when melted and well mixed, pour it into a paper case, to use it for modelling figures, &c.

No. 538.—*Another Modelling Wax, Flesh Coloured.*

Scrape a quantity of virgin wax into a new pipkin, and melt it by placing the pipkin in hot water, that it may not soil; add more or less Venice turpentine, a little magnesia in powder, and a little vermillion, according to the shade of colour which you require.

SECT. XXX. OF DECORATION, OF WORKS IN PASTEBOARD, GOLD AND SILVER PAPER-FOIL, &c. &c.

No. 539.—*Of Decoration.*

The decoration of the table regards chiefly the arrangement of the *Dessert*, which should consist of *Assiettes Montées*, baskets of fruit and flowers, a variety of bon-bons, porcelain figures, glass, &c. which should all be arranged with taste and elegance. The art of decoration was formerly carried to a great extent in France, immense sums were expended upon it, and many of the first artists in the different departments, were employed; the whole, when completed, had the appearance of enchantment. The Author is proud to enumerate among his friends, Messrs. Monprivé, Leccelan, and Cocard, who have executed decorations and embellishments for the table, which will probably never be surpassed. But this ornamental style of arranging the dessert, is not much used in England, a few *Assiettes Montées* only, being employed to decorate the table. Farewell, then, fine groupes, allegorical subjects, trophies, country sports, landscapes, and mythological emblems! Till better times shall arrive, we must content ourselves with the simple *Assiettes Montées*, the construction of which, and the materials composing them, we shall describe.

No. 540.—*To make Pasteboard.*

All sorts of pasteboard may be had ready made; but for the confectioner's use, it may be readily manufactured with sheets of paper. Take fine white paper, not stiffened, (common paper will do for the inside), and place the sheet on a board, using some of the paste described in No. 541, and making it thin with water, so as to use it like oil paint: then spread your paste on the sheet of white paper with a large brush, put over it another sheet of coarser paper, and a second or third, according to the strength you mean to give it, with a layer of paste between each sheet, and cover the top one with a sheet of fine paper. You should have pasteboards of every thickness, some even with fifteen sheets of paper, as some must be thin enough to turn, and others thick, to form the bottoms of your work. Press the sheets till the overplus of the paste is forced out, screw down the press, and leave them for two days, till equally moistened throughout; then hang them up with wire hooks, in an airy place, neither in the heat nor in the sun, and let them dry gradually; when perfectly dried, they may be polished by a burnisher of flint, set in a long handle and fixed to the ceiling, the paper being placed on a polished stone table; if you cannot have a table, or regular burnisher, the rib of an ox, or the bottom of a glass bottle, will answer the same purpose.

No. 541.—*Paste to make Pasteboard.*

Take three or four ounces of rock alum, pound and melt it in six pints of water, and moisten a pound of flour with that water; strain it through a sieve, that no lumps may remain; put it on the fire, stir it with a spaddle, and when thick and done enough, put it in a pan for use. A skin will form on the paste, and when you want to use it, do not break that skin, or use any of it, but raise it gently, and take the paste from under it, as the skin will preserve the paste for a long time. Starch paste is made in the same way, using starch instead of flour.

No. 542.—*Paste for joining Pasteboard.*

Many pastes are used to join pasteboard; sometimes the above, isinglass, glue, or gum paste, which is composed of gum Senegal, melted thick with flour, and a few cloves of garlic. The older gum paste is, the stronger it gets; if the crust formed round the pots, is preserved and mixed with the fresh paste, it is said to increase its strength greatly.

No. 543.—*Silver Paper.*

The most ready manner of making silver paper is with starch paste: to render it more easy to fix on the silver leaf, cut the paper in strips, the size of the silver book; put your paste with great care, very even, with a hair pencil on the paper, open the book, and present the silver leaf to it, which will

instantly take it up; put another near it, and so on to the end of the strip; then hang it up to dry; when dry, rub it with cotton, to take off the parts which have not stuck; add a bit of paste, and some silver-leaf, to mend those parts which may have escaped: when the silver is fixed all over, and dry, put a slight layer of the same paste on it, to prevent its discolouring: without this precaution, the air would spot and change its colour and make it grey, so that it would be unfit for use: this paper is used to make borders, &c. for the *Assiettes Montées*.

No. 544.—*Gold Paper.*

Dead gold is made in the same manner as the preceding, adding a little saffron to the paste. If you want gold papers of a large size, you must have a gilder's cushion covered with leather, which is used to spread and cut the gold on with a straight and sharp knife. The gold is taken off with a brush made of squirrel's hair, broad and flat: gilders use this, to apply the gold to the paper. You must not work where there is any current of air, as the gold would be rumpled, and rendered of no use.

Burnished Gold Paper requires another preparation. Apply the size (see No. 545) very even with a pencil; (it is common to give it two coats of size); let it dry, and pin it at the corners on a piece of board the size of your paper; have near you a glass of clean water, wet the paper with a hair pencil, to the size of a gold leaf, apply it directly, and continue the same till you have gilt your sheet of paper.

When perfectly dry, rub it with a piece of cotton, to take off the edges, or overplus gold; if any place has not taken, you must wet it, and apply another piece of gold; let it dry, and take it from the board, to burnish it. For this purpose, have a square piece of polished marble, lay your paper on it, and with a burnishing tool, a square stone flint, or agate, about two inches wide, burnish it, by holding in both your hands the long handle, which should reach to your right shoulder, and rubbing it backwards and forwards upon the paper.

No. 545.—*Plate, or Size, for Burnished Paper.*

Three drachms of Sanguine Stone; 1lb. of Bol Ammoniac; 3 drachms of Black Lead; 3 drachms of Spermaceti.

Grind each of these articles separately, and put them all into a new pipkin on a gentle fire, with a little water to melt, and mix them well; it should be of the thickness of pipe-clay, soft, without being too stiff; to keep it fit for use, it must stand covered with water. When you intend to use it, make a size with cuttings of parchment, which you must boil in water till it is all dissolved like isinglass for jelly. (See *Clarification of Isinglass*).—When done, strain it through a sieve, let it cool, and it will be like a jelly. Moisten as much of the above mixture with it as you want, and lay it on the article you intend to burnish, as for gold paper.—(See No. 544).

No. 546.—*Columns in Wood, gilt.*

All articles, whether in gum paste, alabaster, plaster, or paper, are gilt by the same process; but those objects which are turned in wood, made of paste, of pasteboard, or of plaster, or are of a porous nature, require particular preparation. Take a wooden column, fix it with a pin or tack to a small bit of wood, by which you can hold it, and at the same time keep it straight; grind some whitening in your parchment size, and give the column three successive layers of it with a fine brush, taking care to dry each layer well; when perfectly dry, repair with a file the contour of your pillar, and rub it with a polishing paper, as if you meant to leave it white; when finished, give it a layer or two of your burnishing plate, or size; dry it, and apply your gold, as directed above. Burnish the pillar with a crooked agate, in the form of a hog's tooth, which you may buy of various sizes; you must not begin to burnish till the pillar is perfectly dry. The parts you wish to be *dead*, you must not touch with the burnisher; put over them, with a pencil, some of the parchment size, very lightly. It is common to use parchment or kid leather to make size, because isinglass is too dear, though oftener at hand than parchment.

No. 547.—*Gilding in Oil.*

To gild in oil, see No. 530. This mode is quicker than burnishing, and is naturally brilliant; but it does not last like the burnished gold, having neither

its splendour nor beauty; yet it is often used in caryatides, and for bas reliefs in pastes. It has a good effect when mixed with other parts that are burnished. The colour of the gold may likewise be varied: the gold-beaters make some gold of a lemon colour, some darker, green, red, and white, according to the metals they put into the crucible.

No. 548.—*Borders in Gold and Silver Paper.*

Borders are strips of paper cut with engraving tools (see No. 555) in different sizes, according to a drawing. Take your tool, commonly six inches in length, and place it on a block in which is a hollow to receive it, and a screw to tighten it at pleasure, and to fix it.—(See *Plate* II. *Fig.* 14).—You must also have a leaden mallet, and be provided with some dozens of them, run in a mould made for that purpose, leaving a hole in the centre to receive the handle, which must be of beech, and elastic, made of part of a branch with the bark on it. Place the gold, or silver paper, on the tool, the gilt side next to it, and strike it hard with the leaden hammer till it has entered the engraving, and is well cut out; take it off, and continue thus to the end of your border. These borders are used to ornament assiettes montées, fixing them on with gum.—(See *Ornaments*, No. 551).

No. 549.—*English Borders.*

English borders are made solid, that is, they are not pierced in any part, and in consequence cannot

be turned round a medallion, or an oval; they are, however, very useful, and have a pleasing effect; they are preferable to the French borders, on account of the beauty of the gold, which is obtained by a mixture of parts of copper with the gold, a process not known to the French. They are made by means of two little wheels, *(roulettes)*, held in the draw-bench; one of them (an engraved one) in steel, the other in brass, which takes the counter-impression by the pressure of the draw-bench, on being screwed tight, and the wheel turned. The first of these borders brought to France by an Englishman, gave the Author an idea of the machine with which they were made, and in eight days afterwards he made some borders, the only difference in which was the colour of the gold, which was much inferior to the English, for the reason just stated.

Strips of paper must be cut to the breadth of the wheels; by putting one end of the paper to the wheel, and turning the handle, it draws it in, and the paper takes the impression: this is done very quickly, so that you may make as many borders in a day as will serve for a year.

No. 550.—*Of Foil in Copper and Pewter.*

Copper foil can only be fixed to pasteboard by first putting it on paper. Take some dissolved isinglass, spread it on the back of a sheet of foil, and apply a sheet of silver paper of the same size; when dry, you may afterwards stick it on any thing you please. Pewter foil will easily stick on any thing, and with

any paste. Foil may be coloured with a light size of isinglass, stained with any colour you please, either yellow, green, &c. (see *Colours*); but for this you must have a sheet of fine metal flattened and polished, or pewter beat out like gold and silver leaf, as on their brilliancy and polish depends their beauty when you colour them. To colour them, you must have your isinglass of a proper heat, and ready coloured, in a square dish; lay the foil gently on it, and afterwards suspend it to dry, by means of a crooked wire, on a piece of twine or cord tied across the room to receive it.

No. 551.—*Of the Construction of an Assiette Montée.*

Taste, and a knowledge of drawing, are requisite to form this article; a temple, for instance, must be made conformably to the rules of architecture, as a bad, heavy, massive structure, would not answer the purpose; it should be light and elegant, calculated to display, to the best advantage, the bon-bons of various kinds that are strewed upon it.

The Author intended to have given drawings of several ornaments of this description, which he has designed and executed; but was deterred from giving more than one, by the great expence of engraving.—(See *Plate* II. *Fig.* 19).

Assiettes Montées may be made of pasteboard, or of wire-work, or partly of both; you must have some wire of different sizes, according to the solidity of the article you intend to make; fasten one end to a hook, and with a piece of wood to the other end, pull it

tight to straighten it. Cut it in lengths of about three feet, for use. Take some silver paper, cut it in strips of about a quarter of an inch wide, and cover the wire uniformly with them, having some flour paste, and pasting the paper with it; twist it round the wire evenly, and rub a little paste over it to keep it fixed. When you have determined on the object you would make, take as many of these wires as you want, bind them together with binding wire, which must be thin, and should have been heated, to make it more pliable, and then turn your main wires on pieces of wood, to form circles, garlands, wreaths, &c.; you must have a correct drawing to work from; the lengths must be calculated, and the wires kept as much as possible in one piece; experience will shew you the necessity of being exact in your measures. When your frame-work is formed, tie the parts together with binding wire; by the help of a pair of plyers, twist it tight, conceal the ends, and cut them off: when the wire frame-work is thus put together, whiten it with whitening and size, if it is to be in silver paper or white gum paste; if to be gold, you must colour it yellow, and take care to put size to the colour. To fix the paper, whether mosaic or gilt paper, satin or gauze, dip your pencil in dissolved gum, and touch the part you mean to cover, taking care first to fold the paper to the required shape; paste a small gold fillet over the joints, to conceal them; you must be extremely neat and clean in this work, as neither paste nor joints should be visible; it must look, when finished, as of a single piece, and as if it had just come from the silversmith's or jeweller's hands.

No. 552.—*Works in Pasteboard.*

Pasteboard work demands as much exactness as wire work. You must have a square board larger than the sheet of pasteboard, an iron ruler as long as the board, perfectly true, and rather heavy; a square, proportioned to the ruler, and a tracer, a sort of double-edged knife, the blade of which is fixed to the centre of the handle, which is kept pointed like a pencil. Put your sheet of pasteboard on the training board, square it by cutting off the edges, mark with the compass the lines where it is to be cut, lay the ruler on it, and cut it into strips according to measure. To use these strips, or bands, turn them round pieces of wood, to make them take the shape you wish; join the extremities with a slip of paper, or vellum, or you may, if you please, cut the strips longer, and with a sharp knife pare them thin at each end, and join them by wrapping one end over the other. Now cut out a piece of pasteboard to form the bottom or pedestal, fix it into the circle you have made, add mouldings and borders, according to your drawing, as in *Plate* II. *Fig.* 19; when put together, cover the projecting parts with extremely thin gilt paper; use stronger paper for the flat parts of the work, to receive the borders, bas-reliefs, and other ornaments.

If you wish to use looking-glass, get some thin German glass, cover it at the back with silver paper, by laying gum on the edges of the glass, (not on the quicksilver, as it would come off); a small quantity

on the edges will be sufficient, as the gilt paper border will make it steady. When the several parts of your work are finished, you must fix the whole together with binding wire, very neatly, concealing the joints with small ornaments, using as much dexterity and cleverness as possible.

The difficulty of giving intelligible descriptions of minute operations of this nature, is so obvious, that the reader, it is hoped, will make allowances, if the Author has not succeeded in conveying his ideas so clearly as he could wish, not only upon this, but several similar occasions.

No. 553.—*Paste made of Pasteboard, or Paper.*

Sometimes it happens in decorating the table, that you are in want of a vase, or cassolette, in pasteboard. Take the impression from any mould you may have, or imitate a figure, trunk of a tree, &c. Pasteboard paste will be useful for this purpose, and the Author recommends the following, which he has used with success in Paris for several years, to make a great variety of articles, both fanciful and imitations of nature, such as are sold for new year's gifts in every shop in that capital, and to contain bonbons, &c.

Take some paper shavings, very white, which you may buy at a book-binder's, and boil them in water till reduced to a paste; let it cool, and when cold enough, press out the water with your hands, put it in a mortar, and pound it perfectly, then into a glazed pipkin, with a piece about the size of your thumb, of

gum Senegal, dissolved in water very thick; put it on the fire, stir it well till it has taken the gum and is thick; let it cool, make it of the consistence of gum paste with flour; mould your article with it, take it off and let it dry; if it is to be white, give it a coat of parchment, size, and whitening, mixed about the thickness of oil paint; paint and gild it as you think proper, in the same way as wood, taking care to clean and polish it first; if you wish to imitate black japan, take ivory black, and the varnish of gum-lac, with spirits of wine, give it ten coats of colour, and polish each coat, beginning with glass paper, and finishing with tripoly, reduced to an impalpable powder.

No. 554.—*Spun Glass.*

As the confectioner may not, at all times, be able to procure spun glass, the following method of making it may be found useful: Put a quantity of wood-ashes into a pan, and form a kind of flooring in it with large pieces of charcoal placed close to each other; raise on each side a sort of wall, distant about four inches, and cover the top like a vault with large charcoal placed across, so as to form somewhat of a square oven, open at each end. Set fire to the charcoal, make it burn fiercely, letting it catch on all sides, and take a piece of glass, as the stopper of a decanter, the stem of a wine glass, or any other broken glass, and put it in the middle of the fire; your assistant must have a pair of tongs ready to catch it at the moment it begins to run, while you take hold of the other end with another pair of tongs, and draw

the glass to you, twisting it as you draw it; you will thus have a twisted spun glass, round and even; the thickness depends on the manner in which you draw it—if slowly, it will be thick; if quick, it will be fine; you may likewise twist it in the flame of a candle; fix it to your ornaments with isinglass. It may be made coloured with coloured glass. If you have a blow-pipe you may form tubes, figures, animals, &c. but this requires dexterity. Some use an oil drawn from the marrow of horses, which gives sufficient heat to blow bottles, vases, &c.

SECT. XXXI.—ENGRAVING ON IRON AND STEEL.

No. 555.—*To make Tools for Cutting Borders.*

ENGRAVING on iron or steel is easier than engraving on wood, as most of the parts may be punched, which, in wood, must be cut out. To make tools fit to cut out borders for gilt paper, you must forge a piece of iron, about six inches in length, and one inch and a half in width, as thick as the breadth of the border you wish to make, because the engraving is to be made on its edge; when forged, smooth and polish it with a very fine file, tracing on it with a steel graver, the lines by which you are to be guided in your work. Your punch must be made of a piece of steel, representing, in relief, the section of the border, and must be engraved with gravers and riflers of different forms and sizes; it must then be tempered, by putting the engraved end into a brazier with charcoal; when you see the opposite end, which is out of the fire, become of a gold, or yellow colour, withdraw it, and dip it in water, urine, tallow, or grease;—the Author uses water.

Having thus obtained a single punch, you must now proceed to make another, which is to be double pointed, in order to repeat the engraving and make the design correct. To make it, you must have a

piece of untempered steel, flat, like a die; take the single tool, tempered, and with a hammer, strike it into the new piece of steel; strike on it two impressions close to each other, to form a double design, both being equally deep; then temper the square piece; and have ready another punch prepared of double the breadth of the design, not tempered (which of course is not so hard); place this upon the tempered die which contains the double design, and by striking repeated small blows with the hammer, you will cause it to take the form and design, in relief, of the hollows to which it is applied; this double punch must be repaired with a fine file, like the first, and tempered in the same way; by this means you may make all sorts of small tools, some for indenting the borders, single or double; others to make leaves, the hearts of flowers, or any other ornament.

The punches being made and tempered, place the tool which you have prepared and traced to be engraved, on a work-board of strong wood, fix it straight between two pieces of cast iron, cast on purpose to receive different sized irons; knock in, by repeated little blows of the hammer, the single graver, or punch, and follow it with the double one, that the design may be correct. Continue to strike it in till well engraved; polish it with a fine file; take off with chisels the straight lines of the breadth of the drawing; and polish the hollow with a rifler; take off the surplus of iron from the sides with a file, and that of the inside with the graver, so that your engraving may be sharp; try if

it will cut the paper, you will then see if it wants correcting; if not well made, or the engraving be not deep enough, repair it accordingly. The most difficult thing is to make the punches, which must be of steel, well tempered, as they are apt to break in working: in this case you must have recourse to your die to make a new punch. The engraving tool, when finished, is used for cutting borders.—(See *Plate* II. *Fig.* 14).

SECT. XXXII. ENGRAVING ON WOOD.

No. 556.—*Engraving on Wood.*

ENGRAVING on wood is done with gouges, cutting chisels, &c. (see *Plate* II. *Fig.* 17), some of which are bent, some straight, some round, and others square. To learn to engrave on wood, you must previously model in clay, or wax, the object you intend to represent, and finish it completely. From this take an impression in plaster. (See *Moulding*).—Keep this mould before you as a pattern, and with the larger tools, take off the waste wood, then engrave the parts which are to project. To explain this better, suppose you want a figure: first take off the wood to give the attitude of the body, finish it naked, shew the muscles and the distinctions of the sex; then engrave the shirt in all the parts of it which are to be seen, the cravat, pantaloons, waistcoat, coat, buttons, &c. &c., all of which must be cut smooth and clean, and be polished, and finished. Time and patience will enable any one to excel in this art. The Author has laboured for sixteen years, and has made himself particularly perfect in the figure; and he can assure his readers, that they may succeed in the art of engraving on wood without the assistance of masters, by copying good models, and particularly by accustoming themselves to examine the *reverse* of objects, and the effect will then be apparent.

The human figure, as well as animals, must be made in two pieces, the back and the front: to make the parts fit well, you must draw the outline on paper, and then prick this exactly on wood with a pin; turn the paper, and put the pin in the same holes to mark its counterpart. Some engravers fix the piece of wood to the table with an iron holdfast, as carpenters do, and every time they want to turn the mould, they are obliged to take it off, which is very inconvenient, and occasions much loss of time; to remedy this defect the Author has constructed a wheel, which he has used with great success; it is pierced in the centre, and it turns on a spindle, fixed to the table; the board to be engraved, is fixed in the middle to this wheel with four screws and nuts, according to the size of the wood, the wheel being full of small holes to receive different sizes.—(See *Plate* II. *Fig.* 16).—You must have tools from the size of a needle to that used by carvers in wood; the wood fittest for engraving is pear-tree, or box, and it must be chosen very dry. The tools of an engraver are generally long, like those of a carpenter, and consequently must be held in both hands, which is probably the cause that engravings on wood are frequently coarse and harsh: to remedy this inconvenience, the Author makes his tools about five inches in length, including the handle; he holds the tool in the hollow of the palm of his right hand, and engraves with the greatest ease, and very quickly—the thumb serves as a support and security, and the left hand turns the wheel when needful.

INDEX.

A

PAGE

Almond Caramel Baskets - 23
——— Paste - - 147
Animals, small, in fine paste - 221
——————— common paste ib.
Appert, M. his mode of preserving fruit without sugar - 113
Assiette Montée, to make - 249

B

Badiane - - 209
Barley-Sugar - - 18
——————— Tablets - - 19
——————— Drops - - ib.
Birds, in gum paste - - 225
Biscotini Pistachios - - 175
——————— Almonds - - ib.
Biscuits, Marble - - 150
——————— Green - - 151
——————— Patience - - 159
——————— Champagne - 160
——————— Savoy - - ib.
——————— Sponge - - 161
——————— in Cases - - 162
——————— of different Tastes - 164
——————— Brown Bread - 166
——————— Spanish Bread - ib.
——————— Geneva - - 167

PAGE

Biscuits, Chesterfield - 167
——————— Nut - - 168
——————— General Observations on - 169
——————— Fine Rusks - 172
——————— Almond - - ib.
——————— Pistachio - 173
——————— Aniseed, Wolves Teeth ib.
——————— Chesnut - - ib.
——————— German - - ib.
——————— Cream - - 174
——————— Another Cream - ib.
——————— Coffee - - ib.
——————— Chocolate - 175
——————— Mustacioli - 176
——————— Firenze - - ib.
——————— Apple - - 177
——————— Ratafia - - 181
——————— Fancy - - 183
——————— pushed with a syringe ib.
——————— Mould Fancy - 184
——————— Walnut - - 185
——————— Moss - - 186
——————— Almond Faggots - ib.
——————— Zephyr - - 187
——————— Cocoa - - 190
——————— Cinnamon Stick - 191
——————— Cinnamon Blow - ib.
——————— Little Blow - - ib.
——————— Wafer - - 192
——————— Blanc Manger - 142

	PAGE
Biscuits, Bol Ammoniac	230
Bon-Bons	26
——— different sorts of	27
——— Transparent	ib.
——— Prepared with Liqueurs	28
Borders, of fixing	223
——— in Gold and Silver Paper	247
——— English	ib.
——— Tools for cutting	255
Brandy, Fruit in	133
——— Peaches in	134
——— Apricots in	ib.
——— Green Gages in	ib.
——— Cherries in	135
Burnished Gilding	234

C

	PAGE
Cakes, Clear	87
——— Rich Plum	158
——— Queen	159
——— Italian	162
——— Almond Hearts	163
——— Orange Hearts	164
——— Lemon	165
——— Savoy	168
——— Almond	ib.
——— Fine Spongati Italian	169
——— Another sort of Spongati	170
——— Rice, with Butter	171
——— without Butter	ib.
——— Ginger with Butter	188
——— without Butter	189
——— Shrewsbury	ib.
——— Portugal	190
——— Water	196
Candies	6
Candy, Production of	6
——— Flowers in	7
——— Fruit in	ib.
——— Meteors in	9
——— Grapes in	10
——— French Ribbon in	ib.
——— Orange	ib.
——— North Pole	11
——— Nosegay in	ib.
——— Liqueur Rings in	12
——— Millefruit	13
——— Harlequin	ib.
——— Holland	14
——— Chocolate	ib.
——— Jelly in	15
——— Chips in	ib.
——— Apple Paste in	ib.
Candying of Fruit	87
Caramel Work	20
——— Fruit in	22
——— Chesnuts in	ib.
——— Orange Quarters in	ib.
Carmine, to prepare	227
——— Vegetable	228
Catechu Seeds	48
——— Flavoured	49
Chantilly Basket	23
Chesnuts with Sugar	29
Chocolate, to make	46
——— Harlequin Pistachios	45
——— Drops, with Nonpareils	47
——— in Moulds	ib.
Clear Cakes	87
Cochineal, to choose	226
——— to prepare	ib.
Cocoa Nuts	45
——— in Sugar	48

	PAGE
Coloured Sugars	146
——— Almonds	147
Colours, for Confectionery	226
——— to choose Cochineal	ib.
——— of preparing Cochineal	ib.
——— Carmine	227
——— Vegetable Carmine	228
——— Gambooge	229
——— Saffron	ib.
——— Sap Green	ib.
——— Spinach Green	230
——— Ivory Black	ib.
——— Prussian Blue	ib.
——— Vermilion & Cinnabar	ib.
——— Bol Ammoniac	ib.
——— of Using	231
——— good to eat	ib.
Columns in Wood, Gilt	246
Comfits	103
——— Almond	104
——— in Liqueurs	105
——— Almond, with Vanilla	106
of various Flavours	ib.
——— Rose Almond	ib.
——— Cinnamon Almond	ib.
——— Egg	107
——— Nut	ib.
——— Pistachio	ib.
——— Cinnamon	108
——— Angelica	109
——— Lemon	ib.
——— Celery	110
——— Cherry	ib.
——— Barberry	111
——— Caraway	ib.
——— in Gum Paste	ib.
——— Nonpareils	ib.
——— to Colour Nonpareils	112

	PAGE
Compotes	96
——— Green Apricot	ib.
——— Green Almond	97
——— Green Gooseberry	ib.
——— Cherry	ib.
——— Raspberry	ib.
——— Currant	98
——— Ripe Apricot	ib.
——— Whole Apricot	ib.
——— Plum	ib.
——— Peach	99
——— Pear	ib.
——— Broiled Pear	ib.
——— Pear, with wine	ib.
——— Apple	100
——— Apple in Jelly	ib.
——— Stuffed Apple	ib.
——— Quince	ib.
——— Nut	101
——— Barberry	ib.
——— Chesnut	ib.
——— Strawberry	ib.
——— Elder-flower	ib.
——— Orange Peel	102
——— Orange	ib.
——— Masked	ib.
Corks of Bottles, Composition for covering	115
Creams	116
——— Whipt	ib.
——— Chocolate, Whipt	117
——— Coffee, Whipt	ib.
——— Vanilla, Whipt	ib.
——— Orange and Lemon, Whipt	ib.
——— Strawberry, Whipt	ib.
——— Rose, Whipt	118
——— Cuirasseau	204

D

PAGE

Decoration of the Table - 241
Distillation - - 197
Distilled Rose Water - - 199
——— Orange-flower Water ib.
——— Waters of all kinds 200
Drinks, cool, for Balls, Routes, &c.—See *Waters* 156
Drops, Liqueur - - 32
——— of different shapes - - 37
——— Jewel Liqueur - 35
——— Barley Sugar - 19
——— Poppy - 19, 41
——— Orange-flower - 38
——— Chocolate - - - ib.
——— Coffee - - ib.
——— Barberry - - 39
——— Cinnamon - - - ib.
——— Clove - - ib.
——— Vanilla - - - ib.
——— Angelica - - - ib.
——— Orgeat - - 40
——— Peppermint - ib.
——— Lemon - - ib.
——— Vinegar - - ib.
——— Pine-Apple - ib.
——— Caraway - - ib.
——— Raspberry - 41
——— of two colours - ib.
——— Ginger - - ib.
——— Catechu - - ib.
——— Chocolate, with Non-pareils - 47
——— in Moulds ib.
——— Vanilla Chocolate - 48

E

Eggs in Rock Sugar - 95
—— in Grained Sugar - ib.

PAGE

Engraving on Iron and Steel 255
——— Wood - - 258
Escubac, Spirit of - - 203
——— Yellow - - - 210

F

Faggots, Almond - - 186
Figure, reduction of a large one 223
Figures, Modelling of, in Gum Paste - - 224
——— in Moulds - - 222
Foil, in copper and pewter 248
French Ribbon - - 20
Fruit preserved without Sugar 113
——— Bottled Apricots ib.
——— Pulped Apricots 114
——— Currant Juice ib.
——— Another way ib.
——— Juice of various Fruits - 115
——— General Observations on ib.
—— Pastes.—See *Pastes* - 64
—— to Candy - - 87
—— in Brandy - - 133
—— in Gum Paste - 219
—— See *Preserved Fruits* - 115

G

Gambooge, to prepare - 229
Gilding Gum Paste - - 233
——— Burnished - - 234
——— Oil - - ib.
——— in Oil - - 246
Gimblettes - - 177
Gingerbread Nuts - - 187
——— Flat - 188

PAGE

Gold Paper - - 244
——— Burnished - ib.
——— to imitate Grass 149
Gum Paste - - 212
——— Fine - - 213
——— Common - - 214
——— Rice - - ib.
——— Plaster - - ib.
——— Drying Oil - - 215
——— Alabaster - - ib.
——— on Modelling Flowers in fine - - 217
——— Pinks - - ib.
——— Jasmine - - 218
——— Fruit in - - 219
——— Horns in - - ib.
——— Shells in - - 220
——— Pastilles, Millefleurs in - - ib.
——— Jewel Fruit in - ib.
——— Small Animals in fine 221
——— Animals in common Paste - - ib.
——— Figures in Moulds 222
——— to push in the Moulds ib.
——— of Fixing Borders - 223
——— of Modelling in - ib.
——— on Modelling Figures in - - 224
——— on Modelling Animals in - - ib.
——— Birds in - - 225

H

Ham, imitation of - - 32
Heat, various degrees of - 90
Horns in Gum Paste - - 219

I

PAGE

Ice Creams - - 121
——— Chocolate - ib.
——— White Coffee - ib.
——— Tea - - ib.
——— Vanilla - - 122
——— Cinnamon - ib.
——— Pistachio - ib.
——— Chesnut - ib.
——— Spanish Nut - 123
——— Orgeat - ib.
——— Plain - - ib.
——— Brown-bread - ib.
——— Maraschino - ib.
——— Noyau - - 124
——— Orange-flower - ib.
——— Strawberry - ib.
——— Raspberry - ib.
——— Currant - ib.
——— Pine Apple - ib.
Ice Well - - - 130
See *Water Ices*.
Ices, Remarks on - - 119
—— Custard for - - 120
—— in Fruit Shapes - 129
—— Winter, Observations on 130
Icing, Royal - - 149
Iron, Engraving on - - 255
Isinglass, to clarify - 137
Ivory Black, to prepare - 230

J

Jasmine, artificial - - 218
Jellies - - 62
——— Currant - - ib.
——— Cherry - - ib.
——— Raspberry - - 63

PAGE

Jellies, Black Currant - 63
——— Apple - - ib.
——— Quince - - ib.
——— Barberry - - ib.
——— Clear - - 136
Jelly, Clear - - 137
——— Venus's - ib.
——— Orange-flower - 138
——— Strawberry - ib.
——— Currant - ib.
——— Cherry - 139
——— Orange - - ib.
——— Grape - - 140
——— Pine Apple - ib.
——— Apricot - ib.
——— Barberry - ib.
——— Vanilla - ib.
——— Lemon - 141
——— Coffee - ib.
——— Tea - - ib.
——— Arrack, or Rum ib.
——— Liqueur - - ib.
——— Whisked - 142
——— Macedoine - ib.
——— Blanc Manger, or Orgeat - ib.
——— Piece Montées, Baskets, Vases, Pavilions, &c. as Ornaments in Spun Sugar 143
Jewel Fruit in Gum Paste - 220

K

Kirchewasser - - 205

L

Lemonade - - 156
Linseed Oil, method of preparing for Size - 235

PAGE

Liqueur Drops - - 32
——— Jewel - - 35
——— Rings for Candy - 36
——— a new sort of Candy ib.
——— Drops of different shapes 37
——— made with Spirits - 206
——— of Colouring - 207
Lozenges, Rose - - 152
——— Cinnamon - ib.
——— Orange-flower - 153
——— in general - ib.

M

Macaroons, Bitter - - 178
——— French - - 179
——— Light - - ib.
——— English - 180
——— Chocolate - ib.
——— Spice - - 181
——— Fasting - ib.
Marmalades - - 57
——— Green Apricot - ib.
——— Ripe Apricot - 58
——— Cherry - ib.
——— Raspberry - 59
——— Plum - - ib.
——— Pear - ib.
——— Orange - 60
——— Peach - ib.
——— Barberry - 61
——— Black Currant - ib.
——— Pine Apple ib.
Maraschino - - 201
Meringues, Dry - - 193
——— Italian - 194
——— White - ib.
——— Light - 195
Meteors - - - ib.

PAGE

Modelling Flowers in fine Gum Paste - - 217
——— Pinks - - ib.
——— Jasmine - - 218
——— Fruit - - 219
——— Animals - 221
——— Figures - - 222
——— Wax - - 240
——— the same, Flesh Coloured - - ib.
——— Horns in Gum Paste 219
——— Shells - - 220
——— Pastilles, Millefleurs ib.
Mould, to push in the - 222
Moulding - - - 236
Moulds, Figures in - - 222
——— Stucco - - 237
——— Sulphur - - ib.
——— Leaden - - 238
——— Plaster - - 239

N

Nonpareils - - 111
——— to colour - - 112
Natural Fruit - - 29
Nogat - - - 24
—— Cake - - ib.

O

Oil Gilding - - 234
— Linseed, method of preparing for Size - - 235
Orangeade - - 157
Orange-flower Water - 199
Orgeat Water - - 156
Ovens, Observations on - 158

P

PAGE

PASTES MADE OF FRUIT - 64
Paste, Apple - - - ib.
—— Quince - - 65
—— Currant - - ib.
—— Cherry - - ib.
—— Apricot - - 66
—— Plum - - - ib.
—— Peach - - ib.
—— Raspberry - - 67
—— Orange - - ib.
—— Lemon - - ib.
—— Black Currant, or Drops 68
—— Marsh-Mallow - ib.
—— Liquorice - - 69
—— Jujube - - ib.
—— Orgeat - - 70
—— Almond - - 147
Pasteboard, to make - 242
——— Paste to make - 243
——— Paste to join - ib.
——— Works in - 251
——— Paste made of - 252
Pastilles - - - - 220
Pate d'Office, or Confectionery Paste - - 145
——— in Colours - ib.
Pieces Montées - - - 136
Pinks, Artificial - - 217
Pistachios, Rose Harlequin - 44
——— Chocolate Harlequin 45
Plate, or Size, for Burnished Paper - - 245
Prawlings - - 41
——— White - - 42
——— Almond, in Red - ib.
——— Natural Almond - ib.
——— White Almond - 43

	PAGE
Prawlings, Pistachio	43
——— Nut	ib.
——— Orange-flower	ib.
Preserved Fruits	71
——— Cherries, wet	ib.
——— Cherries, dried	72
——— Cherries, whole	ib.
——— Cherries dried in bunches	73
——— Green Apricots, wet	ib.
——— Green Apricots pared, wet	74
——— Ripe Apricots, wet	ib.
——— Ripe Apricots pared, wet	75
——— Apricots filled with other Fruits	ib.
——— Apricots, without fire	ib.
——— Raspberries, wet	76
——— Raspberries, dry	ib.
——— Walnuts, wet	ib.
——— Green Gages, wet	77
——— Mirabelle Plums, wet	78
——— Pears, wet	ib.
——— Peaches, wet	79
——— Figs, wet	80
——— Quinces, wet	ib.
——— Oranges, cut in Figures	81
——— Whole Orange Peels	ib.
——— Lemons, cut in Figures	ib.
——— Cedraty	82
——— Lemon Chips	ib.
——— Orange Chips	ib.
——— Angelica	ib.
——— Chesnuts	83
——— Green Hops, wet	84
——— Whole Pine Apple	ib.
Preserved Pine Apple Chips	85
——— Green Gooseberries	ib.
——— Cucumbers or Gerkins	ib.
——— Damsons, wet	ib.
——— Mogul Plums	86
——— Currants in bunches	ib.
Prussian Blue, to prepare	230

R

Ratafias	207
Ratafia of Cherries	ib.
——— Another of Cherries	208
——— from four Fruits	ib.
——— of Black Currants	ib.
——— Badiane	209
——— of Oranges	ib.
——— of Raspberries	ib.
——— of Currants	ib.
——— of Mulberries	210
——— Vespitro	ib.
——— of Orange-flowers	ib.
——— Yellow Escubac	ib.
——— of Green Walnut Shells	211
——— Angelica	ib.
——— of Red Pinks	ib.
Rock Sugar	93
——— Mushroom in	94
——— Vases in	ib.
——— Eggs in	95
Rock Piece Montée in a Lake	148
Rose Harlequin Pistachios	44
Rose Water	199
Royal Icing	149
Rusks, Fine	172
Reduction of a large Figure by a Scale of Squares	223

S

PAGE

Saffron, to prepare - - 229
Sap Green, to prepare - ib.
Sausages, imitation of - 32
Shells in Gum Paste - 220
Shrewsbury Cakes - - 189
Silver Paper - - 243
Size, method of preparing Linseed-oil, for - - 235
—— for Burnished Paper - 245
Spinach Green, to prepare - 230
Spinning Sugar - - 25
Spun Glass - - - 253
Spirits for Liqueurs - - 200
——— General Observations on 205
Spirit of Violets - - 200
——— Maraschino - - 201
——— Cordial Vanilla - ib.
——— Barbadoes Cream - ib.
——— Angelica - - 202
——— Orange - - ib.
——— Aniseed - ib.
——— Cinnamon - ib.
——— Cedratys - ib.
——— Pinks - - 203
——— Escubac - - ib.
——— Venus - - ib.
——— Coffee - - ib.
——— Tea - - 204
——— Almonds - ib.
——— Cuirasseau - ib.
——— Percicot - - ib.
——— Kirchewasser, or Spirit of Cherries - 205
——— Bourdeaux Aniseed ib.
——— Cloves - - ib.
——— Liqueurs - 206
Steel, Engraving on - 255

PAGE

Stove, Remarks on its Construction - - 89
—— the proper degrees of heat 90
Strawberries, artificial - 31
Sugar, on the choice of - - 1
——— on the boiling of - 1-2
——— loaf, to clarify - - 2
——— coarse brown, to clarify 3
——— Degrees of boiling - 3
——— A Thread - 4
——— A Pearl - - ib.
——— A Blow - - ib.
——— A Feather - - ib.
——— A Ball - - ib.
——— A Crack - - 5
——— A Caramel - - ib.
——— Candy - - 6
——— to Spin - - 25
——— Vegetables and Fruits in 28
——— See *Rock Sugar* - 93
Syrups - 50-55
Syrup, Orgeat - - 50
——— Raspberry - 51
——— Currant - - ib.
——— Morello - - 52
——— Mulberry - - ib.
——— Barberry - - ib.
——— Strawberry - - ib.
——— Raspberry Vinegar - ib.
——— Capillaire - - 53
——— Lemon - - ib.
——— Coffee - - 54
——— Wormwood - ib.
——— Marsh-Mallow - ib.
——— of Pinks - - ib.
——— Violet - - 55

T

Tablets, Barley Sugar - 19
——— Ginger - - 21

	PAGE
Tablets, Conserve	91
—— Orange-flower	ib.
—— Fruit	92
—— Flower and Essence	ib.
—— Pistachio	ib.
—— Almond	ib.
—— Chocolate	93
—— of Marsh-Mallow	153
Trees or Bushes, to imitate	149
V	
Vanilla Chocolate Drops	48
Varnishing and Gilding	233
Varnish for Gum Paste	ib.
Vegetables and Fruits, in Sugar	28
Vermilion and Cinnabar	230
Vespitro	210
W	
Wafers	153
—— Neapolitan	154
—— Flemish	155
—— Almond	182
—— Italian	186
Water Cakes	196
Water, Currant	156
—— herry	ib.
—— Strawberry	ib.
Water, Raspberry	156
—— Orgeat	ib.
—— Lemonade	ib.
—— Orangeade	157
Waters.—See *Distillation*	197
Water Ices	125
Water Ice, Strawberry	ib.
—— Raspberry	ib.
—— Currant	ib.
—— Cherry	ib.
—— Apricot	ib.
—— Peach	126
—— Apple	ib.
—— Pear	ib.
—— Barberry	ib.
—— Lemon	127
—— Orange	ib.
—— Maraschino	ib.
—— Cedraty	ib.
—— Ginger	ib.
—— Champagne	ib.
—— Punch	128
—— Bomba	ib.
—— Pine Apple	ib.
—— Grape	129
Wax, Modelling in	240
—— Another, flesh coloured	ib.
Winter Ices, Observations on	130
Wood, Engraving on	258

Description of the Plates.

PLATE I.

FIG. 1.

A copper boiler, fixed in brick and mortar, to clarify sugar in large quantities, with a cock at the bottom to draw off the clarified syrup.—See *Page* 1.

FIG. 2.

A cloth strainer, or flannel bag, to strain the sugar when clarified and reduced to syrup, and conduct it into the reservoir, which is of copper; with a cock at the bottom to draw off the syrup as wanted.—See *Page* 2, No. 2.

FIG. 3.

A round mould for sugar candy, in which a number of small holes are bored for the purpose of stretching threads across, that the candy may fix to them, as explained in *Page* 6, No. 13; this mould may be either of copper or tin; its size in proportion to the quantity of sugar candy required.

FIG. 4.

A box of tin, to receive the wire work gratings, No. 4, in order to dry and drain off candied fruits; the box must have a hole, and small pipe, at one corner, that the extra syrup may pass off; it must be tightly corked during the work.—See *Page* 8, No. 16.

FIG. 5.

A box, twelve inches long, eight inches wide, and two inches deep, with a hole and pipe at one corner to drain off syrup; this box is to be placed in the stove, or cupboard, *Fig.* 6, and is used to dry meteors, liqueur rings, and every candy, as directed in *Page* 9, No. 17.

FIG. 6.

A stove, or cupboard, made of iron, containing nine cases, on three shelves, which, by means of pivots placed on the outside of the cupboard, may be moved in a slanting direction to let the syrup flow off; these shelves are kept in the position required, by pins adapted to small square holes in a quarter circle; near the bottom there must be a sort of basin, formed like a funnel, to receive the drainings of the nine boxes, and conduct it into a pan at the bottom of the stove.

The cupboard receives heat, which may be carried to 140 degrees, by a single pipe fixed to a stove in the laboratory, whose smoke is carried into a chimney near at hand; the heat may be applied according to the situation, observing that it should always proceed from the bottom of the stove. When the cupboard is shut, it shews a circular opening, which may be closed at pleasure, to evaporate the heat when in excess; on the opening is a dial to mark the hour when the candy is put in the stove, and the time when it should be withdrawn, in order to secure exactness in the process.

This stove was invented by the Author; it is extremely convenient, and he uses it with complete success.—See *Page* 12, No. 23.—*Liqueur Rings in Candy.*

FIG. 7.

A frame, twelve inches square, made of tin, divided into small squares, used for cutting out barley-sugar tablets.—See *Page* 19, No. 35. These squares vary in date, according to the size you would have your tablets.

FIG. 8.

A copper funnel, which must be provided with a stick to fit the aperture, moveable at will; it is an implement of the greatest utility, and was invented by the Author for Liqueur Drops and various other articles.—See *Page* 33, No. 65.

FIG. 9.

A funnel, with a screw, without which it would be impossible to make the little jewel drops (*Page* 35, No. 67), uniform and perfect in shape and size. The Author invented this tool, and the frame which receives the drops, both of which he finds of the utmost service for various purposes.—See *Page* 35, No. 67.

FIG. 10.

A box-wood mould, of which the hollow is intended to receive a paper cut round, which the pressure ot the top compels to take the form of a ring; it is used for liqueur rings.—See *Page* 36, No. 68.

FIG. 11.

A stew-pan used in making drops, to warm the paste, and run it on the marble slab.—See *Page* 37, No. 71.

FIG. 12.

A spatula, or spaddle; this is a much more proper tool for a confectioner than the wooden spoon generally used; it saves sugar, and performs its office more effectually: the Author can safely recommend the adoption of it.—See *Page* 159, No. 369, &c.

FIG. 13.

A stone slab for making chocolate, thirty inches long, eighteen wide; hollow in the inside to contain a chaffing dish to warm the stone: the roller is of polished iron. The stone should be of a fine texture and very smooth.—See *Page* 46, No. 102.

FIG. 14.

A tin mould to form the chocolate into half-pound cakes; the stripes inside are *relieved*, which forms the hollow marks on the chocolate, each square being the quantity sufficient for a cup.—See *Page* 46, No. 102.

FIG. 15.

A tin mould for forming mushrooms, or champignons, in rock sugar, made to open in two pieces, and held together with a hinge; they should be provided of different sizes.—See *Mushroom in Rock Sugar*, *Page* 94, No. 210.

FIG. 16.

A tin funnel, containing a paste sufficiently liquid to run without pressure by its own weight; used to form the patience biscuits, as described in *Page* 159, No. 369.

FIG. 17.

A funnel with four holes, or pipes, used for savoy biscuits only.—See *Page* 160, No. 372.

FIG. 18.

A mould of box-wood, intended to give paper the form of a small basket, the paper being pressed into the hollow takes the shape required, as explained in *Page* 162, No. 374.

PLATE II.

FIG. 1.

A tin syringe, or cylinder, into which almond paste is put, and being forced through by the handle, takes the shape of a star, or any other form you may choose to place at the aperture : this tool is used for making syringe biscuits.—See *Page* 183, No. 418.

FIG. 2.

A balancing pan, in copper, used for making comfits ; the sides must be rounded, and it has two handles on the sides, and one in the centre, which serve to shake it when at work ; inside the two lateral handles are eyes of iron, which receive two SS, to which hang chains, or cords, fixed over a bar of iron, or wood, placed horizontally to balance the pan on the bar ; the bar must be fixed in the centre to another S, and a hook secured in the cieling of the room ; in the centre is represented a funnel used to pearl the comfits ; it is made like that described in *Plate* I. *Fig.* 9. The little dish at the bottom is of iron, and contains fire to dry the comfits.—See *Page* 103, No. 240.—*Of Comfits.*

FIG. 3.

A screw press, to press gum-dragon, and suitable for different purposes ; it is of wood, the cylinder pierced with small holes, is copper, of a good thickness ; the press must be fixed to a wall in the laboratory, to obtain sufficient strength to tighten the vice or screw ; the prepared gum is to be inclosed in a linen bag contained within the cylinder.—See *Page* 213, No. 488.

FIG. 4.

A piece of box-wood, engraved to resemble the shell and kernel of a walnut ; this is used to push fancy biscuits in.—See *Page* 184, No. 419.

FIG. 5.

An iron tool to make wafers; the ring at the top is to keep the iron closed when not in use; when you put it away, be careful to put a piece of whited-brown paper in it, to prevent the blades from rusting. Its use is described in *Page* 153, No. 360.

FIG. 6.

Position of the hands when flattening and modelling a rose leaf with a tool of ivory, to which is affixed two little balls.—See *Page* 217, No. 494.

FIG. 7.

A table, with apparatus for modelling flowers: to the two iron uprights are fixed cross wires to hook the flowers on as they are finished, in order to dry them; on the table is a tin cutting tool to form the leaf; a square mould in wood, in which is engraved the calyx of the flower; on the right is an ivory tool, used to stripe the carnation leaf, &c.—See *Page* 217, No. 494, 495.

FIG. 8.

A mould in lead for ice fruits; it must have a hinge; for the manner of using it, and its use, see *Pages* 103, No. 240, and 129, No. 314.

FIG. 9.

A tub containing the freezing-pot for ices; described in *Page* 119, No. 275.

FIG. 10.

A quill, notched at the point as the teeth of a saw, used in modelling paste, to produce the frizzled appearance of the wool of the lamb.—See *Page* 224, No. 510.

FIG. 11.

A piece of wood, to turn small horns upon; and one of them complete, as a model. The use of this tool is explained in *Page* 219, No. 498.

FIG. 12.

A tin cutting tool, used in notching shells, which are afterwards turned no the tool described in Fig. 11.

FIG. 13.

A large square, and a small one, to show the mode of reducing a large drawing to any smaller dimension you may require.—See *Page* 223, No. 508.

FIG. 14.

A block of wood, hollowed out in the centre, containing the tool for cutting out borders of paper; the cutter is confined by a screw, which keeps it in its place; upon this the gilt, or any other paper, is placed, and being struck with the hammer, which is of lead, takes an impression, and is cut out.—See *Page* 247, No. 548.

FIG. 15.

A draw bench, to make English gilt paper borders; this implement is of iron, and must be fixed to a table. The mode of using it is minutely described in page 247, No. 549.

FIG. 16.

A wheel made of walnut tree, two inches thick and eighteen inches in diameter, used for engraving figures in wood. The mode of using it is minutely explained under that head.—See *Page* 259, No. 556.

FIG. 17.

Engraving tools of steel, four or five inches long; they are of various patterns, and used in engraving wood.—See *that article*, *Page* 258, No. 556.

FIG. 18.

A still, fixed on its stove, in the act of distilling; the recipient should be supported on a mattress of straw, which is omitted in the plate.—See *Distillation*, *Page* 197, No. 443.

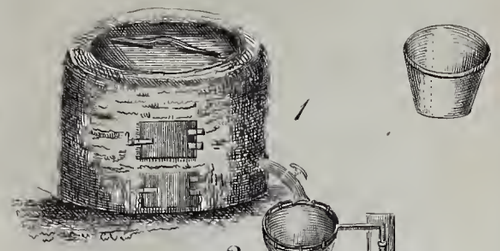
FIG. 19.

An ornament, or assiette montée, finished, and prepared to receive sweetmeats on the tambour, or pedestal, at bottom, which is formed of pasteboard; it is to be sent up on a dish, and arranged on the table, with its accompaniments.—See *the Description*, *Page* 249, No. 551.

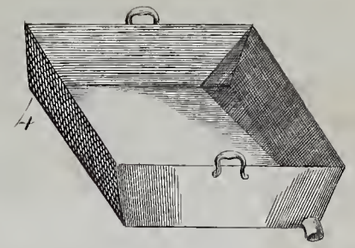
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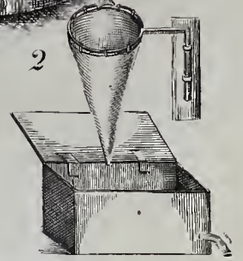
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PLATE. I

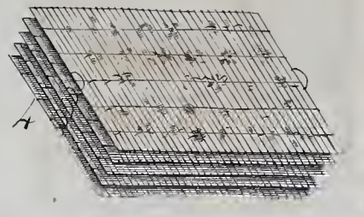

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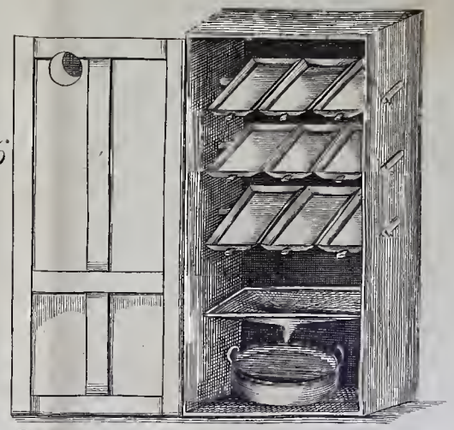

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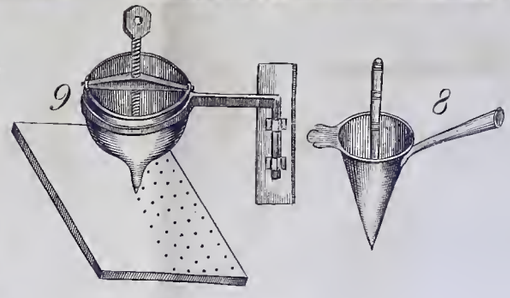

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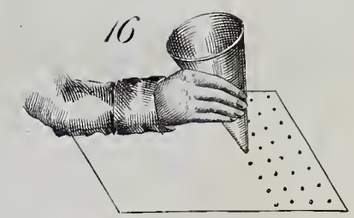

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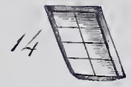

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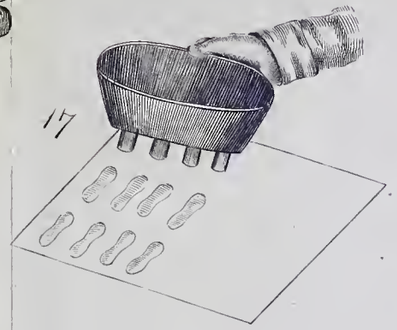

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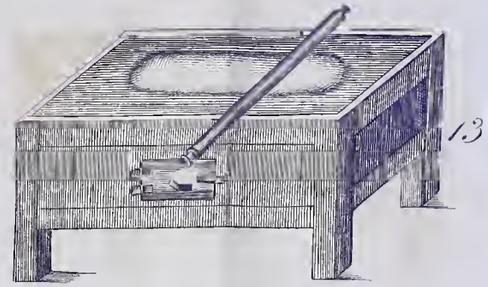
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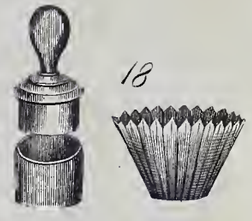

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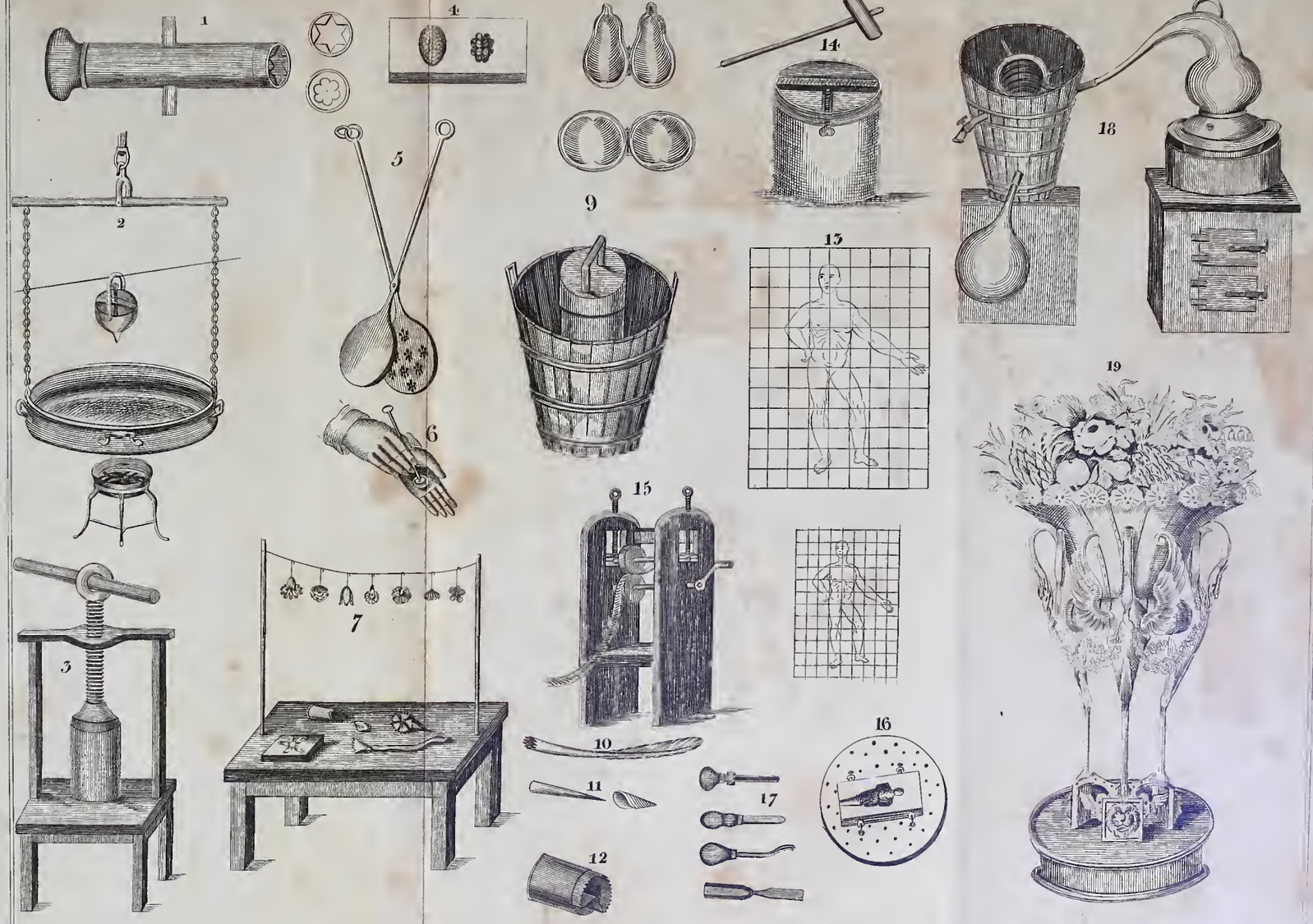

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18

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PLATE. 2.



G. A. Jarrin delin.

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